

INFOGRAPHICS AS A SOLUTION FOR A BETTER VISUAL PROMOTION OF CULTURAL HERITAGE

BY

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1. Introduction

Cultural heritage of a country is the most precious asset that country possesses and therefore it must be promoted properly in order to be protected. This is especially the case in visual promotion of cultural and other heritage, because the modern reader is accustomed to the visuals due to the age of visual culture she belongs to. This paper will describe the current situation in Bosnia and Herzegovina about visual presentation of heritage, and eventually offer a solution for a better and more effective visual promotion of Bosnia and Herzegovina's heritage. The writer proposes the method of infographics and will explain the advantages and disadvantages of using infographics in cultural heritage promotion. The last chapter will explain three examples of infographic guides in form of posters prepared and published by the author, as well as some guidelines of how infographics should be used in propagation of cultural heritage.

Keywords: *Bosnia, Herzegovina, cultural heritage, natural heritage, industrial heritage, intangible heritage, infographics, visual storytelling, visual explanation, illustrated maps, nonwayfinding maps*

APPROVAL PAGE

I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully appropriate, in scope and quality, as a thesis for the degree of Master in Cultural Studies.

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Supervisor

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I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully appropriate, in scope and quality, as a thesis for the degree of Master in Cultural Studies.

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Chapter 1.

About visual cultural heritage promotion of Bosnia and Herzegovina

1.1. Bosnia and Herzegovina

Bosnia and Herzegovina is a country located in the Balkan peninsula, in the European south-eastern part. The geography is mostly hills and mountains, with inhabited valleys and five great rivers, the basins of which made the immigration transversals through Dinaric mountains barrier, connecting the Pannonian region with the Adriatic. Its natural resources and important strategic position has attracted many peoples and armies to attack, occupy and eventually settle down here, producing very rich strata of cultural heritage¹. Next to each other, or more commonly, above each other the archaeologists have found the remains of the Paleolithic, Mesolithic, Neolithic, Illyrian, Celtic, Roman, Hunic settlements. In the post-antic period, the Slavic tribes attacked these provinces and settled down, while later during the Medieval Age, the Byzantine, Hungarian, Serbian, Croatian and Ottoman attacks and occupations piled up to already rich cultural mixture. It was not until 1878 when the two provinces became a part of the Austro-Hungarian Empire, when the industry and communications were highly developed. After the First and Second world wars, Bosnia and Herzegovina was part of firstly Kingdom of Yugoslavia, and later the Socialistic Federative Republic of Yugoslavia², until 1992, when a referendum was held and a majority of population voted for the independence of the country. This sparked a inter-ethnic war, unprecedented in Bosnia's history, the consequences of which are still visible today. Such a rich and intense history has created a vast diapazon of cultural (urban, rural and industrial) heritage. Added to the

¹ More about cultural history of Bosnia and Herzegovina: Alojz Benac et al. *A cultural History of Bosnia and Herzegovina from the Earliest Times up to the Fall of These Lands under Ottoman Rule*, Veselin Masleša, 1966.

² *The Social Republic of Bosnia and Herzegovina*, an offprint of the Second Edition of Enciklopedija Jugoslavije, Jugoslavenski leksikografski zavod, Zagreb 1983. p. 2

country's unique natural heritage, it makes Bosnia and Herzegovina immensely rich in terms of heritage, with various possibilities of heritage tourism, and development in general.

1.2. Cultural heritage of Bosnia and Herzegovina

Heritage is defined by United Nation's Education, Science and Culture Organization (UNESCO) as our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration. One of the items on the list of UNESCO's World Heritage mission is to support public awareness-building activities for World Heritage conservation³.

When the UNESCO was founded in 1945, after two world wars that had happened in a single generation, one of its main objectives was to build intercultural understanding through protection of heritage and support for cultural diversity. UNESCO created the idea of World Heritage to protect sites of outstanding universal value⁴. This protection has taken form through promotion of the heritage in formal and informal education, academic and non-academic writing and (in last two decades) heritage tourism.

Heritage can be classified as tangible immovable resources (e.g. buildings, rivers, natural areas), tangible movable resources (such as archeological findings kept in museums, documents in archives), mixed cultural and natural heritage⁵ or

³ <http://whc.unesco.org/en/about/>

⁴ <http://en.unesco.org/about-us/introducing-unesco#sthash.vYm9aGfM.dpuf>

⁵ More at <http://whc.unesco.org/document/137843>

intangibles such as oral traditions and expressions, (including language as a vehicle of the intangible cultural heritage), performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship⁶. Further classification may be done according to the type of attraction. Thus we can recognise **natural heritage** (national parks and other protected areas), **built heritage**, such as churches, mosques, historic cities, monuments, castles etc. **Living cultural heritage** is more intangible and includes customs, beliefs, traditions, foods, fashion and alike. Next, we have **industrial heritage**, that is the elements of regional past that played an important role in developing of the area. We also have **personal heritage** - the aspects of regions that have significance to a person or a group of people, such as the Normandy beach landings. Last but not least, we have **dark heritage**, that are places of atrocities, symbols of death and pain such as Auschwitz death camps⁷.

The definition of heritage may be misused on daily political, economical or social basis, thus some heritage sites may be included or excluded from the official and unofficial lists of heritage, thus further linking the heritage to the broad concepts of identity, power and economy.⁸ It is important to underline that, firstly, not all cultural or natural survivors of the past are recognized as heritage, and secondly, it is only heritage that is valued as a commodity that forms the heritage that is marketed

⁶ Oğuz, M. Öcal, and Seval Kasımoğlu. Türkiye'de 2005 yılında yaşanan geleneksel kutlamalar (The Living Traditional Celebrations in Turkey in 2005), Gazi Üniversitesi Türk Halkbilimi Araştırma ve Uygulama Merkezi (THBMER) Yayınları, no.6, p. 164.

⁷ Dallen J. Timothy and Stephen W. Boyd, Heritage Tourism, Pearson Education, 2003. p. 2.

⁸ *ibid*, p. 4

and sold to the visitors. Once a heritage is marked as a spot of heritage tourism it becomes a product that needs to be marketed⁹.

The intense history and strategic location of Bosnia and Herzegovina created four great cultural and civilizational “workshops” producing the Mediterranean, the Central European, the Byzantine and the oriental-Islamic cultural heritage¹⁰. Unfortunately, the current political system of *ethnic democracy* dictates also the attitude of the institutions and the general public towards the cultural heritage. Still has left thousands of cultural heritage, more than 3000 archaeological sites, mosques, churches, bridges, roads etc. With two historic sites added to the list of UNESCO World Heritage site (Old Bridge in Mostar and Mehmed-paša Sokolović’s bridge in Višegrad, while two more nominated (historical urban area of Jajce, and Stecak tombstones) B-H heritage contributes to the world heritage¹¹.

The first organized preservation of B-H cultural and historical heritage began in 1947, when the Law about preservation of Cultural and Natural monuments was passed. The Republican and regional institutes for preservation of heritage were founded at the end of 1950’s when some serious conservation and restoration works were attempted on Mostar, Žepa and Arslanagića bridges, Dobrićevo monastery, and various other monuments in Jajce, Sarajevo, Počitelj etc¹².

⁹ More about world’s natural and cultural heritage can be found at <http://whc.unesco.org/document/137843> and <http://whc.unesco.org/en/globalstrategy>

¹⁰ Dubravko Lovrenović, The City - An Open-air Museum Between the Millet System, Multiculturalism and UNESCO, Baština (Heritage), Annual of Commission to preserve national monuments of Bosnia and Herzegovina, III, 2007, p. 11.

¹¹ *ibid.* p.12.

¹² More about conservation efforts of Republic and regional institutes: *ibid.*, p. 227.

According to the Dayton Peace agreement, up till 2015 the Commission to Preserve National Monuments of Bosnia and Herzegovina has recognized 779 sites as national monuments of Bosnia and Herzegovina.¹³

1.3. Visual Promotion of the cultural heritage of Bosnia and Herzegovina

The Article 27 of the World Heritage Convention of UNESCO has defined four objectives of support the World Heritage Convention: a) to enhance capacity-building and research; b) to raise the general public's awareness, understanding and appreciation of the need to preserve cultural and natural heritage; c) to enhance the function of World Heritage in the life of the community; and d) to increase the participation of local and national populations in the protection and presentation of heritage¹⁴. As we can see, three of four objectives regard **public awareness raising, education**, and promotion of the heritage. The Operational Guidelines for the Implementation of the World Heritage Convention obliges the sides to raise awareness of the need to preserve World Heritage. Article 217 says: "In particular, they should ensure that World Heritage status is **adequately marked** and **promoted on-site**". Article 219 says: "The World Heritage Committee encourages and supports the development of **educational materials**, activities and programmes. States Parties are encouraged to develop educational activities related to World Heritage with,

¹³ Data from 2014. More at http://kons.gov.ba/main.php?id_struct=192&lang=1

¹⁴ The 2015 Operational Guidelines for the Implementation of the World Heritage Convention, <http://whc.unesco.org/document/137843>, p. 54.

wherever possible, the participation of schools, universities, museums and other local and national educational authorities”¹⁵.

As we can see, it is not enough only to recognize a cultural heritage. Most of the problems concerning the protection of the heritage in Bosnia and Herzegovina are connected with insufficient awareness of the importance and need for the preservation of the heritage.¹⁶ Therefore it is of ultimate importance to make a good visual promotion of the heritage, mark it, teach it in formal or informal education or propagating via mass media, in order to raise awareness locally, nationally and internationally.

1.3.1. Who is/has/should visually promote cultural heritage of Bosnia and Herzegovina?

The author of this work has been following the visual promotion of the Bosnia and Herzegovina for years now, and has studied a great number of samples of promotion by various authors and institutions, in various formats and platforms (Figure 1.3.1.1). There are some really good visual solutions, obviously made by professionals, namely the national Commission to preserve National monuments and regional commissions as well. The visual solutions they provide may be suitable for the consumers of visual culture, such as this infographic map of Herzegovina (Figure 1.3.1.2). Still there is an obvious lack of visual explanations in general. The situation is worst with commercial “pocket” guides which mushroom every year at

¹⁵ Article 27.2 of the World Heritage Convention

¹⁶ Mirzah FOČO, *National monuments endangered for lack of measures to save them from further dilapidation*, published in Baština (Heritage), Annual of Commission to preserve national monuments of Bosnia and Herzegovina, I, 2005, p32.

the beginning of the touristic season. They usually try to “squeeze” everything in one place from cultural and natural heritage, to restaurants and cheap motels, which usually result in textually heavy, visually inferior design. In such a guide, for example, the authors explained the Sarajevo assassination in 1914 in a classical textual way (Figure 1.3.1.3) where they first wrote a long textual part, and they used visuals as an attachment (or just to fill in the space)¹⁷. This is an archaic concept: long textual explanations of a country may be interesting if you are a passenger in a steam locomotive train huffing through Bosnian hills at the beginning of 20th century. But this is not a suitable method for telling a story in the modern age of visual culture of which we will talk more in the following chapters.

It is worth mentioning also the vertical marcation implemented by the National Commission to preserve national monuments of BiH (Figure 1.3.1.4). Their sturdy aluminium construction will surely last for a decade or more, but they are visually very simple: the monochromatic image of a ground plan followed by the three solid blocks of text is a solution that is not fulfilling the standards of the visual culture we are living in. The author of this paper wants to propose an alternative to both official and unofficial visual presentation of cultural, architectural, natural and other heritage of Bosnia and Herzegovina.

¹⁷ Samir Adžem et al. Bosnia and Herzegovina, Tourist Guide plus, Biznis plus, Sarajevo, year unknown, p. 44, 45.



Figure 1.3.1.1 Quantitatively a lot of visual propaganda material is published both online and in print.

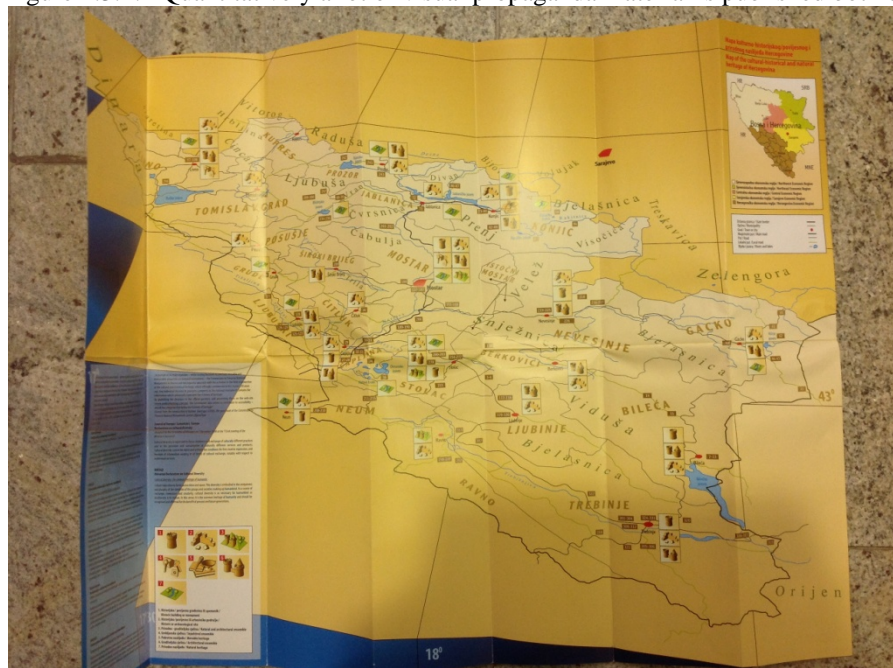


Figure 1.3.1.2 A very good map made by the Commission to Preserve National Monuments of Bosnia and Herzegovina.

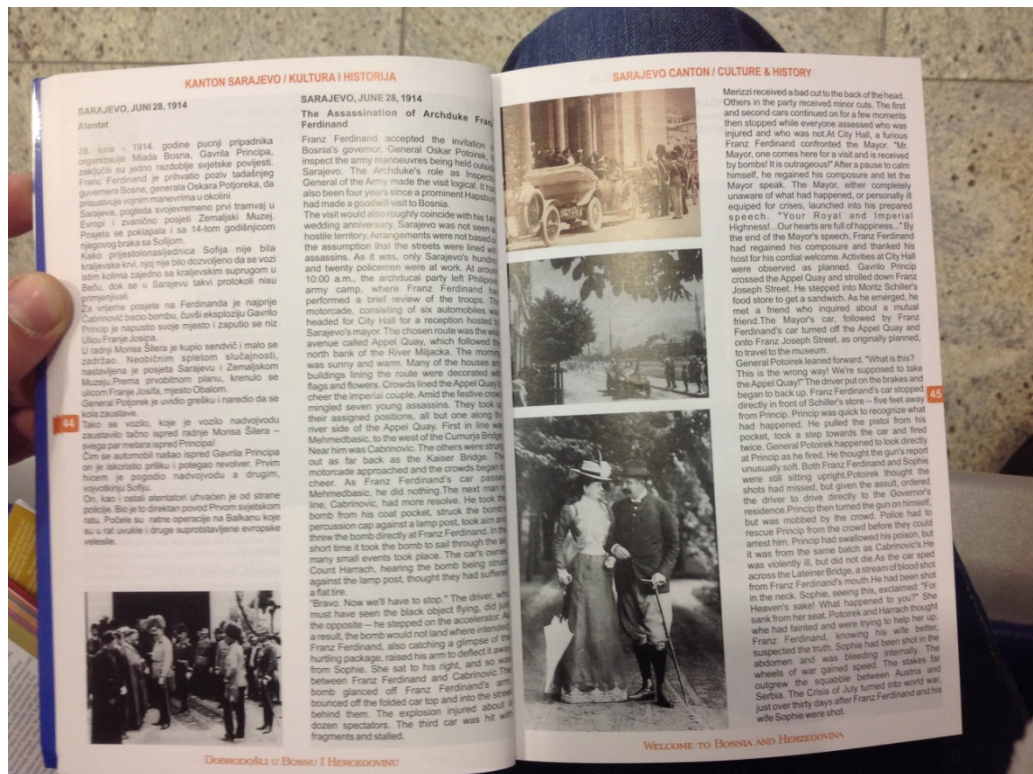


Figure 1.3.1.3 Blocks and blocks and blocks of text, while images are just a complementary. S. Adzem et al. *Tourist guide plus*, p. 44.

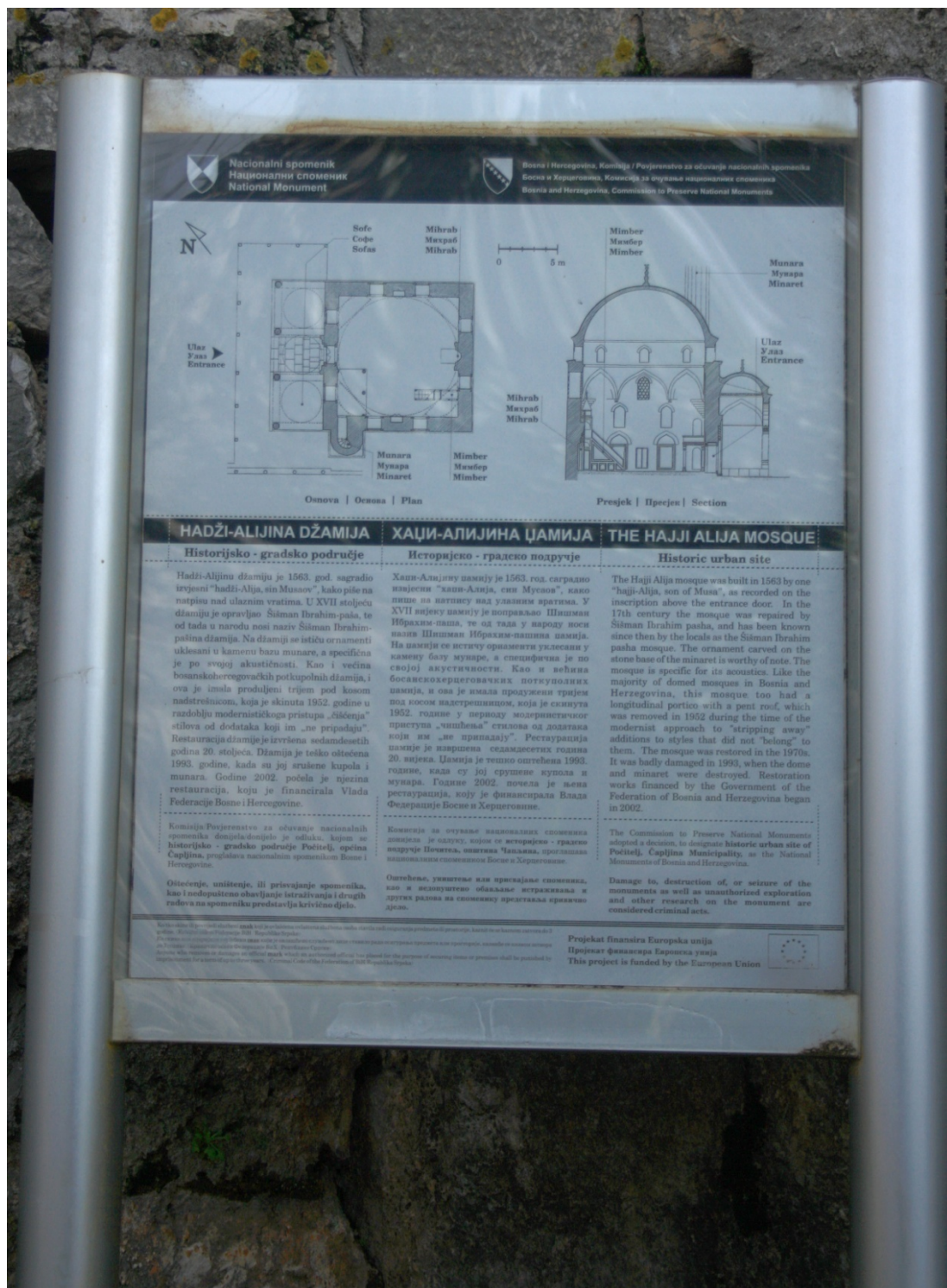


Figure 1.3.1.4 This aluminum construction will last for decades, but are the visuals satisfactory to a consumer of visual culture?

1.3.2. The target groups of the visual promotion of cultural heritage?

As for the target groups of the promotion of cultural heritage are, but are not limited to, local population, educational system, tourist sector, local and national decision makers, and last, but not least, domestic and international academic community.

At first place we should orient our cultural propaganda towards the local population, let's say common people. The practice has shown that it is the people who contribute the most to the destruction of heritage, both cultural and natural. In Bosnia it is a well-known example of people destroying *stećaks*, Bosnian medieval tombstones, building the houses of them or even crumbling them down to make macadame roads¹⁸. Therefore, the idea of protecting cultural heritage by raising awareness among the local people, who would take more care of the tangible cultural heritage if the importance of such monuments were explained to them is becoming more actual. Both official commissions and the academic community are doing great job already through their promotion, but they both must find a way to disseminate a better, more effective **visual** propaganda through TV, print and online media and online social groups, in order that awareness of cultural heritage raise drastically.

Educational system is the second target group of visual cultural propaganda. The author of this work has made a short investigation into current history textbooks used in public education in Federation BiH and has identified a lot of conceptual mistakes. All the books are extremely textual heavy with little or no illustrative description. This is a clear sign of the authors' "old way of thinking", where the

¹⁸ Further reading about destruction of Bosnian medieval tombstones by the locals: Š. Bešliagić, *Leksikon stećaka*, p. 14; Enver Imamović, *Korijeni Bosne i Bosanstva*, Međunarodni centar za mir, 1995. p.217.

information is given one after another in pages and pages of endless blocks of text and that they lack visual thinking, or a visual consultations by a third party. We are now living in the age of a ripe visual culture: the period of pages and pages of text is over (Figure 1.5.1.). The writers should provide more visuals than textuels now, and for that we have to start thinking visually first, and then writing textbooks accordingly (Figure 1.5.2.). All the textbooks had a chronic lack of a good map illustrator: the maps are simply scanned and reprinted from different encyclopedias and previous textbooks lacking a solid visual consistency (Figure 1.5.5.) some of them containing so much information that they became uninformatinal and confusing (Figure 1.5.6.). Figures provided below are just a small fraction of the research the author have conducted over past years, and includes only some examples from some history textbooks, and only from the Sarajevo Canton.

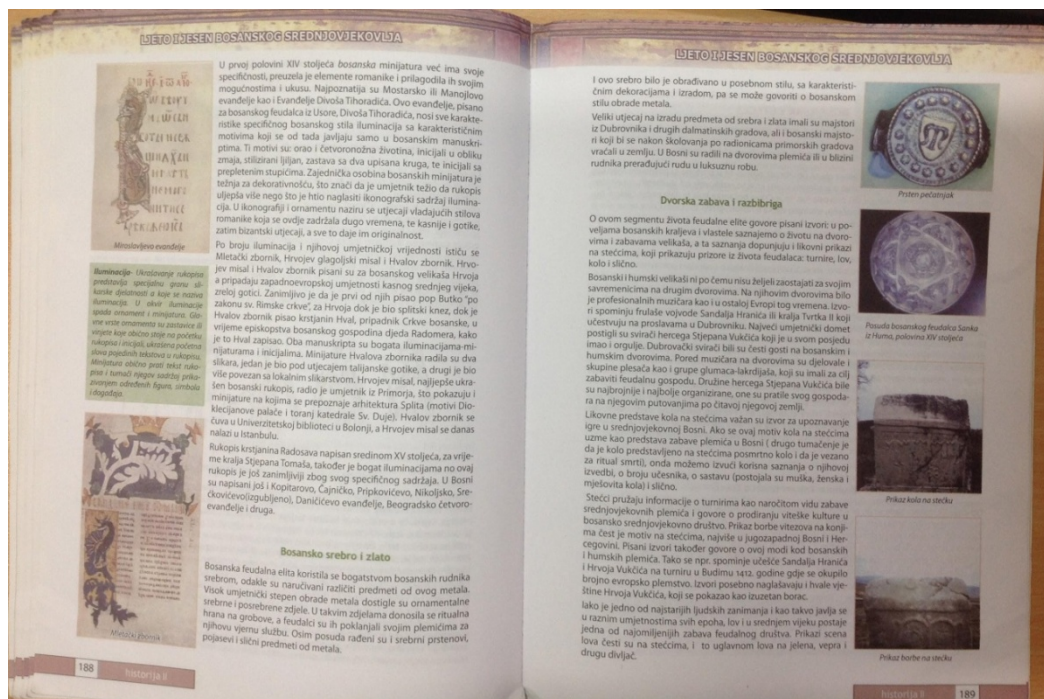


Figure 1.5.1 Unfortunately, textual explanation still dominate textbooks, while visuals are literally at the margins, thus inferior and unimportant. The text is about cultural life in Bosnian towns during the medieval times. The text on the right side is about *stećak*, a heritage from medieval times. Both topics are extremely interesting for students. Source: E. Hašimbegović et al. *Historija, udžbenik za drugi razred gimnazije*, Sarajevo publishing, 2003. p. 188.

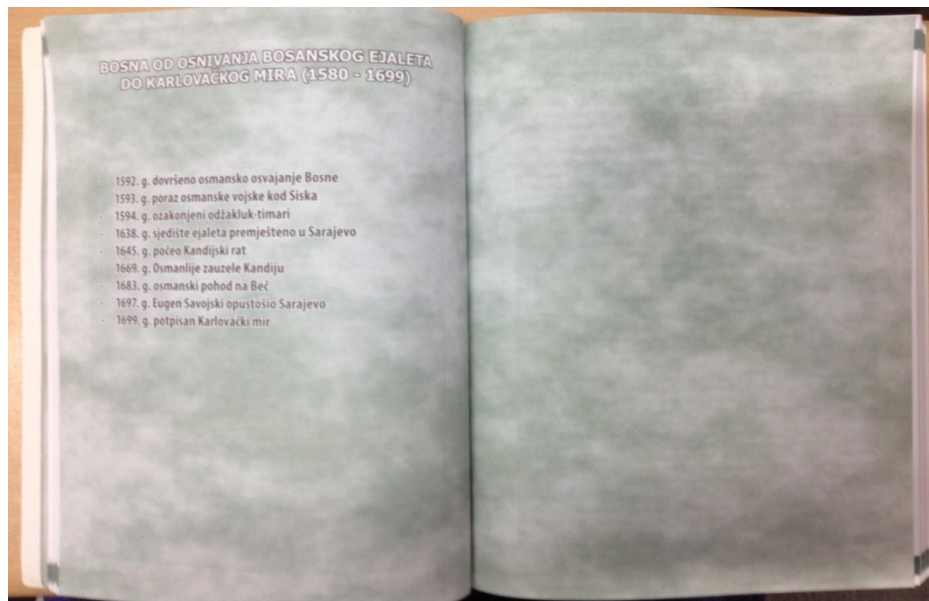


Figure 1.5.3. Why to waste full two pages of a book to explain something so little information in such a clumsy way? Can you *see* anything memorable here? This was supposed to be an outline of a chapter. Source: H. Hadžiabdić et al. *Historija, udžbenik za treći razred gimnazije*, Sarajevo publishing, 2004, p. 66.



Figure 1.5.5. Maps scanned from different (older) textbooks are chronically lacking visual consistency and containing high level of uninformaton. Source: Hadžija Hadžiabdić et al. *Historija, udžbenik za šesti razred osnovne škole*, Bosanska knjiga, 2008. p. 87, 91, 98 etc.



Figure 1.5.6. A map that was supposed to show migration of population of BiH, but has become a map of nothing. The practice of simply scanning and republishing materials from other books sometimes provide such frustrating results. No wonder our kids forget everything they learned once they graduate. This map should have been reillustrated by a map illustrator (who would of course be paid for her work). Source: V. Smriko, *Historija, udžbenik za treći razred gimnazije*, Sarajevo publishing, 2003.p.177.

Next target group for cultural propaganda are the visitors to the Bosnia. It is very important that a visitor to Sarajevo, or Bosnia in general, learns more about Bosnian culture and heritage than just eating *ćevapi* at Bašaršija and drinking water from the *Čifte-česme*¹⁹. Having a very tight schedule (lot of them visit Dubrovnik, Mostar, Sarajevo and Belgrade in a two-days tour²⁰) these tourists do not have too much time to read long texts and staring at tiny pictures like this in Figure 1.3.7, therefore our only chance is using visual explanation. To this group we could add the foreign readers of the propaganda material about Bosnian cultural heritage. For a good reason too, literally, thousands of people try to discover new places to spend their summer holidays every year. The location of Bosnia and Herzegovina gives us a

¹⁹ Today popularly called *česma ispred begovdžamije*.

²⁰ Information obtained from the Sarajevo Canton Tourist Association for the year 2015.

chance towards European visitors. A lot of people unfortunately will not get a chance to visit Bosnia and Herzegovina, just as I haven't got (yet) a chance to visit Göbekli Tepe in Turkey, but the infographic made by the *National Geographic* magazine will be more than enough to quench my thirst for the information about such exotic places (Figure 1.5.7). This type and this quality of infographics about Bosnia and Herzegovina's culture, history and heritage should we produce and present to them.



Figure 1.5.7. This much information is more than enough for any reader to quench his thirst for basic information about a place of cultural importance. The visual reconstruction, minimized text, step by step explanation all contribute to the holistic comprehension of a heritage. Art by Fernando Baptista. National Geographic archives.

But far most important “reading public” of the cultural infographic would be the decisionmakers, both on local or state level. It is usually the ignorance and lack of the information *they* suffer from that eventually make decisions to bring down, restructure cultural monuments or even sell cultural or natural heritage. The local and national authorities in Bosnia and Herzegovina are also notorious for their chronic

lack of time to read *anything*, even new laws they are voting for or against. Thus to explain and convince them we have no more than a minute or two, therefore, our only chance is to present them the stories visually via short-texted, illustrated infographics.

Lastly, our academic community will also read and possibly enjoy a well-designed infographics about cultural heritage. They will have most objections about the work, but they also will like a good visual explanation. It is also a good idea if academics produce an infographic alongside with a scientific publication, as a companion to their findings.

As we can see, large parts of the domestic and foreign population is our target group for the visual promotion of all kinds of heritage, and that is why it is important to use visuals in a correct way.

1.3.3. Where to visually promote heritage of Bosnia and Herzegovina

Visual promotion of heritage of Bosnia and Herzegovina should be done in mass media both online, printed and television. The most basic platform is printed material. It includes firstly publication of infographics posters, maps and guides for touristic and educational purposes (posters that would be distributed to public and private schools). Next, newspapers, both on daily and weekly or monthly basis are the perfect platform for disseminating cultural infographics: the price of a newspaper is cheap, the reader may re-read it later or save it for her archives, and they may reach millions. Other advantages are that the printing process is relatively cheap and the technology of reproducing colours has advanced a lot, especially the last two decades. The drawback is that cultural infographics cannot be disseminated to as

large public as online promotion can, due to its physical restrictions. Internet is the next platform that we should promote cultural heritage. It has a great ability in sharing information with literally millions. The technological availability allows that infographics may be shared over social platforms, the images may be saved and printed by readers themselves etc. Also, the ability to disseminate interactive and animated infographics is a great plus²¹. The disadvantage is that internet users may not have time to read it thoroughly (the “Five-second rule”²²) so that they will omit the rest of the infographic, and also that online infographics have a limited online lifespan²³. Also, in the last five years we have witnessed a boom in usage of smartphones and tablets, and that is the next platform that may be utilised for cultural infographics. Various applications in forms of games, puzzles or interactive books may be considered and developed²⁴. Last but not least, television may use high quality infographics to raise awareness, explain the details and propagate protection of the heritage. Good visuals if animated will have the most powerful effect on the viewer and considering the fact that very wide masses of population are watching TV on daily basis we can have a great results in raising awareness.

The platforms are various, and the method we will use will depend on our budgets, technical equipment and staff available, target groups and the scope of information about heritage we want to promote. Usually, the best practice is to use

²¹ More about static, motion and interactive infographics: Jason Lankow et al. *Infographics, the power of visual storytelling*. John Wiley & Sons, 2012. p. 89.

²² Mark Smiciklas, *The Power of Infographics, Using pictures to communicate and Connect with Your Audiences*, Que, 2012. p.99.

²³ Randy Krum, *Cool Infographics, Effective Communication with Data Visualization and Design*, Wiley, 2013. chapter 3, p. 226.

²⁴ The National Commission to preserve national monuments of Bosnia and Herzegovina has produced a very successful online quizz-like game available on <http://kons.gov.ba/mojabih/index.html>. The projects like this should be further produced.

more than one platform at the same time, because people are using various platforms at various times of day²⁵.

1.3.4. Why to promote heritage of Bosnia and Herzegovina

Some of the main objectives are raising awareness of the importance of heritage and participation of local population and institutions in protecting heritage, as the Article 27 of the World Heritage Convention of UNESCO has defined. fighting globalization process etc. Unfortunately, most of the people get their *only* education in primary and high school, or via mass media (TV, newspaper, internet). If the importance of cultural and natural heritage is explained to them while they are at school or through mass media, our chance to protect heritage may be better. And the practice has shown that it is the **ignorance** of the local population that destroyed most of cultural and natural heritage, as we mentioned earlier in this chapter.

Promotion of cultural heritage is also one of the ways of reducing the negative effects of globalization. While globalization provides positive contributions to the spreading of cultures from society to society and from continent to continent, it also plays a single-type role for cultures with the mass culture it creates. In response to this negative influence, it emerges that it is a historical responsibility of mankind to safeguard the cultural heritage (...) and to transfer it to future generations, by

²⁵ The tsunami of smartphones (over 1.2 billion of them are produced till now) that we saw last five years is in fact a phenomenon unpredicted by anyone and unseen ever before that is still being investigated and analysed. The author of this paper has attended a conference where only the possibilities of using smartphones have been discussed in Istanbul, 2015.

using all of the transfer capabilities²⁶. Safeguarding means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.²⁷

1.4. Visual promotion of cultural heritage of Bosnia and Herzegovina today: the situation on the field.

After a thorough investigation in cultural propaganda in printed form, we have concluded that the visual promotion of cultural, natural, industrial and other heritage of Bosnia and Herzegovina is quantitatively good, but lacking a serious, academically based, infographic explanations. We will mention later that every heritage, since it is inherited from previous generations, have a story behind it and that it is that story that gives it a special value and that should be promoted. However, as we are now members and consumers of visual culture, it is not realistically to expect modern readers to read long blocks of text. Unfortunately this is the current trend of the cultural and educational publications about heritage of Bosnia and Herzegovina, as we will see in the following examples.

When Pavao Anđelić was excavating Bobovac , they used the technology that was available then (ink, pen drawing, BW reproduction etc) to produce the visual

²⁶ M. Öcal Oğuz, Turkey's intangible cultural heritage, Republic of Turkey, Ministry of Culture and Tourism publications, 2013. p. 9.

²⁷ Oğuz, M. Öcal, and Seval Kasımoğlu. Türkiye'de 2005 yılında yaşayan geleneksel kutlamalar (The Living Traditional Celebrations in Turkey in 2005), Gazi Üniversitesi Türk Halkbilimi Araştırma ve Uygulama Merkezi (THBMER) Yayınları, no.6, p. 164.

explanation of their findings. However, the graphics production and reproduction are so developed now, especially with the usage of computers, that it is a pity not to use that blessing in promoting such a positive examples. For example instead of this illustration on the spot (Figure 1.4.1.), a full coloured infographic would present much more information instantly. They are easy to understand, easy to share (photograph it and it is yours to show it to your friends).

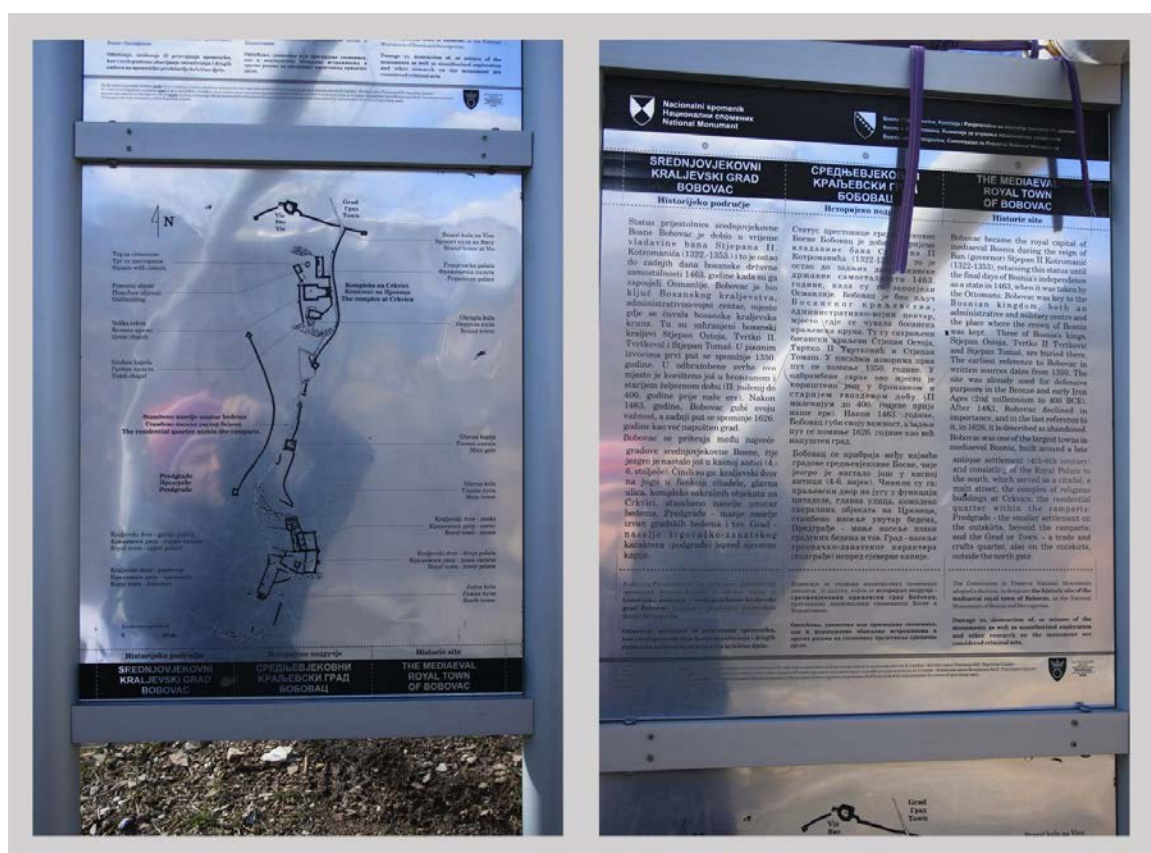


Figure 1.4.1. Academically correct and technically sound, but visually not so successful marcation of the royal city of Bobovac. The graphics are reprinted from Andelić's book published in 1968 (almost half a century ago!), the terrain is totally neglected so everything looks so flat, which is so not the case. The blocks of text does not look appealing to the reader.

In the example of Počitelj (Figure 1.4.2.), we can see the examples of this archaic approach to the propagating a cultural heritage site. The vertical markatation made by the National Commission to preserve national monuments of Bosnia and

Herzegovina is technically a sound, enduring solution that will last for a years, if not decades. But the visuals are very poor: not only technically (black and white line illustration) but the position of the object is confusing: in the illustration of the mosque is confusing since the viewer may confuse the direction of entering the object. Instead of this confusion, a simple top-to-bottom positioned, 3d cutaway diagram would be much more functional²⁸. Also a “you are here” spot can be added for even more clarity. The text is composed in the most difficult to read shape possible: a block of text aligned on both sides. Nothing is visually standing out, and all the information is visually of same importance, thus of same unimportance.

²⁸ About top-to-bottom point of view see: Joel Katz, “*Designing Information ...*” p. 155.

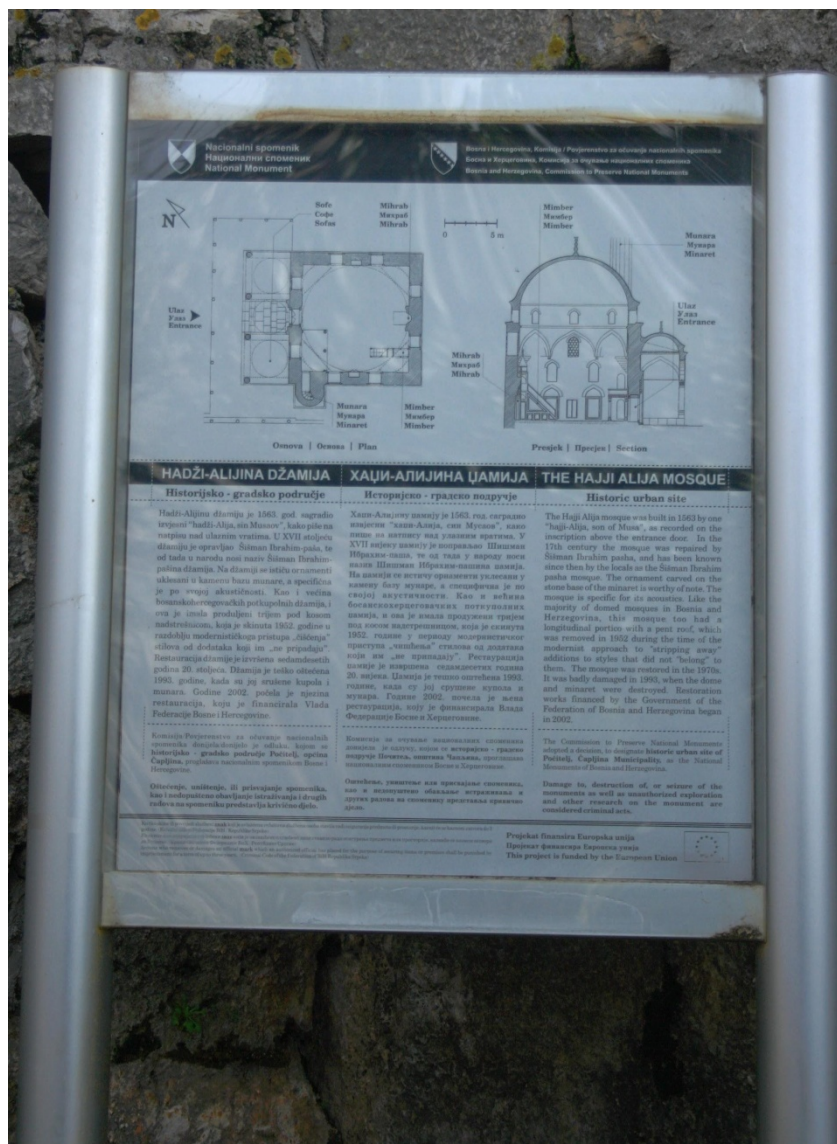


Figure 1.4.2. Blocks of text, as if the authors actually do not want their text to be read. No information stands out, making all the info equally (un)important. Also, why bombard the reader with terms such as *longitudinal portico with a pent roof* if you will not actually show it? Less is always more, especially in case of visual propaganda.

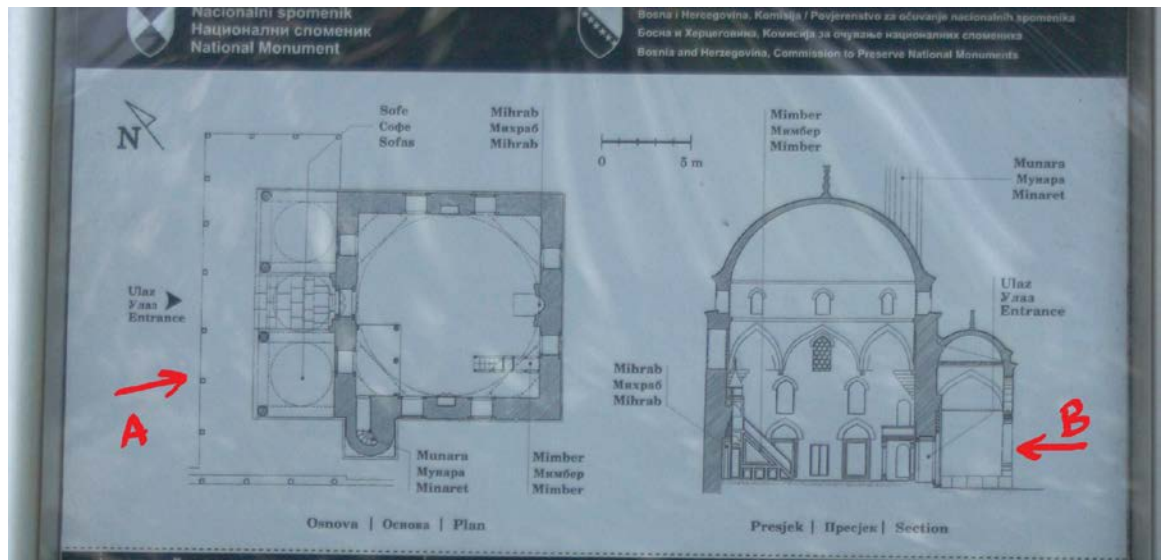


Figure 1.4.3. Where are you? At point A or B? The reader must rotate the mosque *in his mind* in order to comprehend where the entrance is.

The other visual presentation prepared by the Federal ministry of Environment and Tourism of Federation of Bosnia and Herzegovina a situation is much better: we can see the progress in the introduction of colors, but still, when reading the textual part, besides the aforementioned terrible alignment on both sides, one cannot resist a notion that the writers forgot to **turn the caps off**. A practice avoided (in miles) by professional and academic circles.



Figure 1.4.4. A slightly better solution

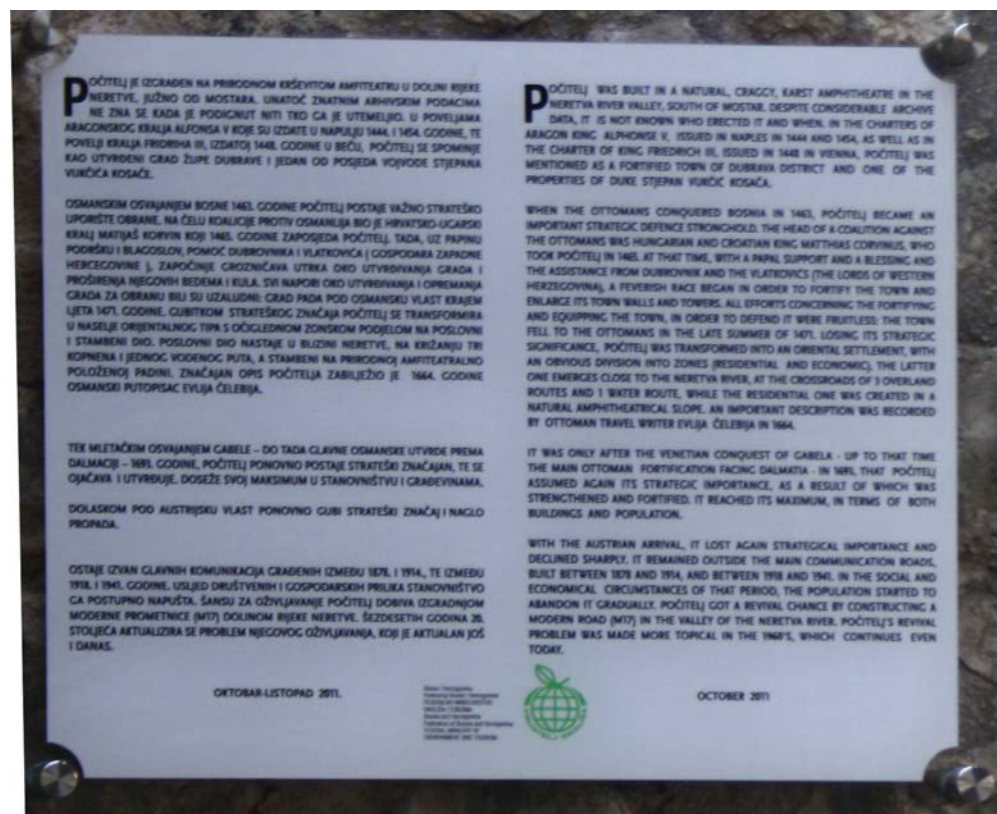


Figure 1.4.5. Blocks of text, aligned on both sides, written with ALL CAPS ON makes all text equally (un)important. Can you expect this to be read by a person who has accidentally forgotten his glasses that morning (yes, people do that, and a designer should have that in mind too)?



Figure 1.4.6. Using colours a lot more information can be passed on to the reader. Still the legend chart occupies the whole lower **half** of the infographics (!), the third generation of labelling is taking up reader's precious time and the overall map of the city does not provide any three dimensional explanation of the natural amphitheatre the whole city is hidden into. Also it's not correct: a *hamam* is not an Ottoman bath. A term *public bath* would be more accurate.

Let's look at one more example from Vrelo Bosne, the natural park at the outskirts of Sarajevo, visited by thousands every year. The solution they provided is technically perfect: it is made of wood, properly protected from rain and fitting perfectly into the natural environment around it (Figure . But it utilizes a very poor visual presentation. The design fits perfectly to the definition of "fruit-salad-like" by John Grimwade; five different fonts, the main text in comic font, the inability to differentiate between front and back images (too strong background), the terrible use of gradients, different frames of front images (circle, oval, rectangular, and flag-like) and above all lack of any explanation in English.



Figure 1.4.7. The technical solution is perfect: this wooden structure fits perfectly into the environment.

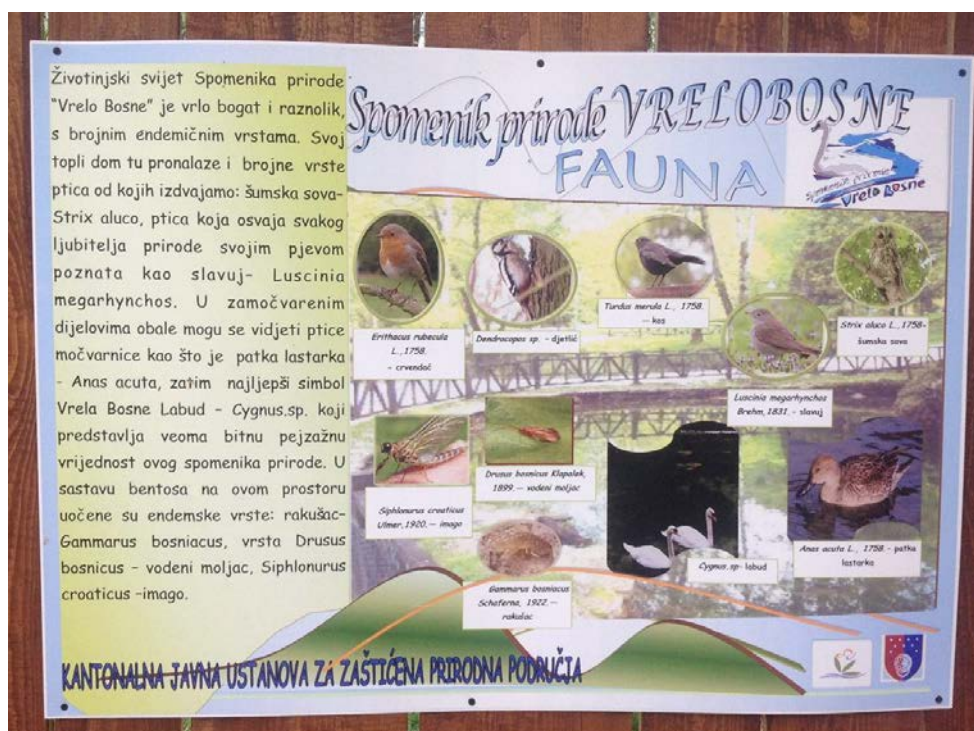


Figure 1.4.8. An example of a poor visual presentation.

Hundreds of examples like this can be listed here, but it is not our intention.

We want to propose an alternative way to visual promotion of heritage: we support

the usage of infographic in all forms as a possible solution to the poor visual propaganda of Bosnia and Herzegovina's heritage. The infographics produced in that sense may be used either as an alternative or a visual support in explanation of heritage. Not even in educational system or touristic propaganda, the infographic maps and posters may be even used as an addendum to the official and academic writings about finding, promotion, protection of the B-H heritage. The chapter 2 will provide a general information about infographics with some examples. The chapter 3 will discuss about advantages (and disadvantages) of infographics in promotion of cultural and natural heritage, while the last chapter of my thesis I will explain the methodology of several my own works in the field of infographical guides through cultural heritage of Bosnia and Herzegovina.

Chapter 2:

Infographics

2.1 What are the infographics?

A simple definition would be that infographics are a visualization of data or ideas that tries to convey a complex information to an audience in a manner that can be quickly consumed and easily understood²⁹. An infographic uses visual cues to communicate information. They do not need to contain a certain amount of data, possess a certain complexity, or present a certain level of analysis. There is no threshold at which something “becomes” an infographic³⁰. Thus a road sign is an infographic, as well as the step-by-step visual explanation of the *Apollo 11* moon landing mission. Some other authors prefer Nigel Holmes’ term *visual explanation* or *explanation graphic*³¹. The term infographics is not so new. In fact the newspapers have been using them for more than 30 years³². Now people search infographic on Google on daily basis. Thanks to internet, it has become a part of our everyday life, and by its form, catchy images, amount of time needed to consume etc. It just fitted perfectly into the internet culture.

We are living in the world that is having its information boom unprecedented ever in human history. We are producing more information in one day than we did in

²⁹ Mark Smiciklas, *The Power of Infographics, Using Pictures to Communicate and Connect with Your Audiences*, Pearson Education, 2012, p. 3.

³⁰ Crooks, Ross. “Infographics.” Wiley, 2012. p. 55.

³¹ John Grimwade, the graphics director of the Traveller Magazine, Transcribed from the latest documentary *News+IT*, produced by Zaman, premiered at Newspaper Design Days in Istanbul, Turkey, 2015.

³² Randy, Krum. “Cool Infographics: Effective Communication...” Wiley, 2013, p. 24

thousands of years of human history³³. In fact, every one of us is bombarded by information (posters, pictures, TV and radio, advertisements etc) that equals the amount of 174 full newspaper pages every day, as a research by Dr. Martin Hilbert from the University of Southern California showed. So how will we ever be able to navigate that ocean of data and not drown in it? The answer lies in the prediction made in the 1970's by Richard Saul Wurman, then a professor of architecture in North Carolina, when he said that the oncoming information explosion will need a special “**breed of professionals** trained in organizing data and making sense of it.” He called these people *information architects* and their discipline *information architecture*³⁴. In other words he predicted the necessity of systematic selection, manipulation and presentation of information, which is exactly what infographics do. He predicted the job the infographic artists will do.

The infographics have been around for more than 30 000 years. John Grimwade considers the first cave paintings as a form of visual presentation of data. According to him, they were the first diagrams, used to explain an information even before any writing, probably before any language was “invented”³⁵. Some observations created hypothesis that the cave paintings were early diagrams to help cave residents practice their aim³⁶. Later on in ancient Egypt, Egyptians used we can say one of the first infographics, in their writing system, which formed language through the use of graphic symbols and icons. Any kind of visual representation of data, either in forms of maps, diagrams, tables etc. can be considered infographics.

³³ Alberto Cairo, *The Functional Art. An introduction to ...* 2013. p. 29.

³⁴ *ibid.*

³⁵ John Grimwade, transcribed from the latest documentary *News+IT*, 2015.

³⁶ Paul Martin Lester, *Visual Communication, Images with Messages*, fifth edition, Wordsworth, 2011. p. 204.

Leonardo Da Vinci is well known for his visual descriptions of human anatomy (Figure 2.2.1).



Figure 2.2.1. Besides being a scientist, painter and inventor, Leonardo Da Vinci was a very advanced infographic designer as well. In this famous illustration, he explained the position of a fetus inside mother's womb, thus allowing the reader to visually obtain an information in a way he had never seen before.

Probably one of the most popular infographics and a school example of representing data in a visual form is famous Charles Joseph Minard's Map of Napoleon's attack on Moscow (Figure Hist3). This map was described as "the best infographic in human history" by Edward Tufte.

Minard used no less than five levels of information (map location, direction travelled, decline in troops, timeline and temperature drop) on a single page, and all of them can be read at glance, without scrolling or flipping through pages. This was a turning point in understanding the potential of visual representation of data, and in the following period more and more infographics were about to emerge.

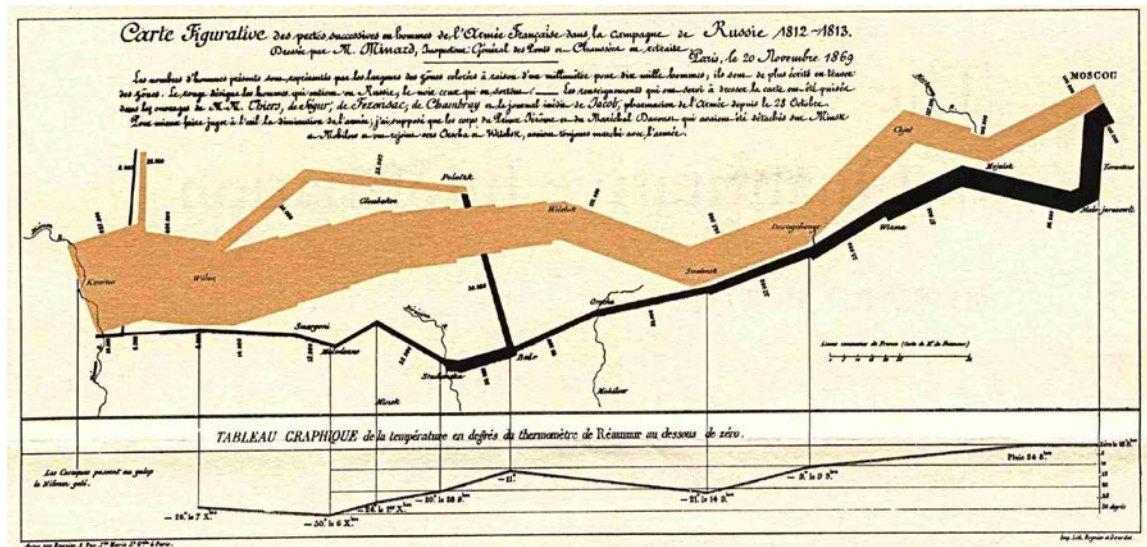


Figure Hist3: Minard's map of Napoleons disasterous campaign on Moscow utilizes no less than five levels of information: number of troops, geographical map, direction of movement of the troops, timeline and drop in temperature.

Nowadays in digital age, infographics are used very often, either to promote a new product by a producer, or a new idea, by providing a visually engaging story in an “all in one” image file. With development of social networks and sharing options, infographics like that have become widely popular and easy to share³⁷.

Last years, people started to consider internet as their primary source of information, and usually as their *only* source of information³⁸. This gives a new emphasis on the importance of *learning by visuals*, or using infographics, especially for making the first impression. Having in mind that visuals (photos, graphs, illustrations) have better impact on a viewer than text alone, and that infographic have a better impact than visuals, its importance is even greater.

³⁷ Mark Smiciklas, *The Power of Infographics, Using ...*, Pearson Education, 2012, p. 6.

³⁸ Dr Mario garcia in his presentation

2.4. Anatomy of an infographic

Basically, every infographic should contain these three parts: 1. the title, 2. the introduction and 3. the body part or visual/textual explanation. **The title** should be at the top and at the (logical) beginning of the composition, as it is the case in every publication, printed or online. The title gives the reader the idea what the story is about and that it is not to be confused with some other story. As for the **introduction part**, although a simple two or three sentences should be enough³⁹, it is the most important part of the infographics, for it must be interesting enough to catch the reader's attention so that she decides to spend her time reading the following infographic⁴⁰. This part also gives the reader some clear information before he grasps into the main part of the infographic⁴¹. If the topic is widely known or very actual, the introduction part may be minimalized or even omitted completely. As for **the body part**, it is the combination of textual/visual explanation that makes up the infographic itself. The information contained here is why someone went to the trouble of designing the infographic. Usually, a combination of large and smaller illustrations or data visualization is used in this section to trigger the *Picture Superiority Effect* with the readers. If the audience remembers only one thing from the infographic, the designer has succeeded in his task⁴². According to John Grimwade, an effective infographics should consist of no more than three main parts, including the central image. An additional information may be included at the end of the composition or at some other inferior position. The eye movement should also be

³⁹ More about layering and hierarchization of information when preparing an infographic: Alberto Cairo, *The Functional Art. An introduction to ...* 2013. p. 78

⁴⁰ Randy, Krum. "*Cool Infographics: Effective Communication ...*" p. 470.

⁴¹ *ibid.* p. 112.

⁴² *ibid.* p. 470.

logical and follow a natural path of reading. No “jumping around” will be tolerated, as the reader will lose herself what to read first. A special attention should be given to the direction of the reading, thus the infographics, for example, in Arabic are intended to be read from right to left, thus the eye movement will be accordingly (Figure 2.4.1.)⁴³

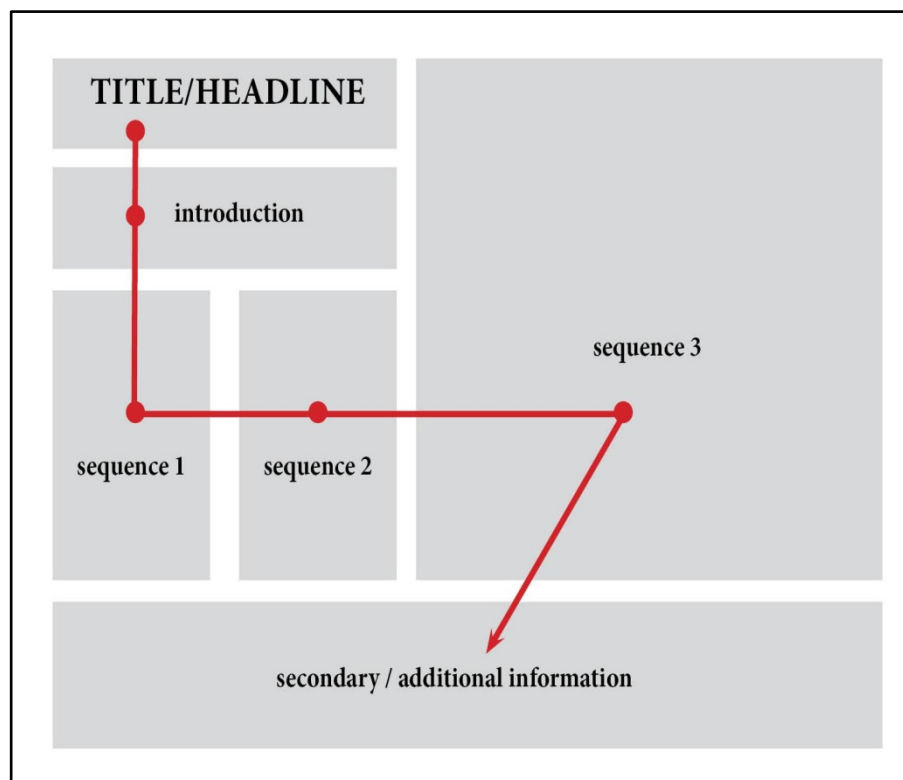


Figure 2.4.1. A simplified schema of an infographic.

Randy Krum explains a similar scheme of a successful infographics. According to him, after a proper introduction, an infographic should always tell us a story, teach us something new, something we didn't previously know. This part of

⁴³ Full presentation at <https://youtu.be/TQE0JuCd1Z8>

the infographic he calls the *Ah-Ha! effect*⁴⁴. In any case reader learns something new every time she reads an infographic. Thus his scheme looks like this:



Figure 2.4.2. The Ah-Ha! Effect of an infographic according to R. Krum.

In conclusion, the mechanics of a successful infographics should be kept simple; its hierarchy should be well designed in order not to confuse the reader and to provide him a logical sequences in visual storytelling⁴⁵.

⁴⁴ Randy Krum, "*Cool Infographics, Effective Communication ...*", p. 110..

⁴⁵ More about anatomy of an infographics, hierarchy issues and sequenced explanation: Edward R. Tufte. *Beautiful Evidence*, Graphic Press, 2006. p. 64.

2.3. Why do infographics work?

Besides the aforementioned necessity for the logical and practical ability to navigate the data ocean, there is also one very important reason why we like infographics more and more. Human beings are **visual beings**. We learn and survive thanks to our ability to see. “Vision is the strongest form of input that we use to perceive the world around us. We are informavores: just as our bodies need carbohydrates to survive, our brains need information to survive as well, to make decisions, to make tools etc. In fact all higher organisms are informavores (lion *sees* an antelope, thus he can hunt her – needs information through his eyes and ears etc.). Humans have been hunting for and depending on information since the prehistory⁴⁶. In fact it is why we have developed and survived, and made such a civilisation we have today. How to hunt, how to make shelter, how to survive a winter, how to grow crops, kill the enemy, make weapons etc. Our species survived because we learned to pass the information on and we are constantly learning and improving ourselves by means of getting more information. That's because we need information as human beings, it's in our nature, in order to make better decisions.

John Medina in his book *Brain Rules* says: “Vision is by far our most dominant sense, taking up half of our brain's resources.” Studies says 50% of our brain activity related to processing visual inputs and visual memory such as shapes, colours, patterns, spatial awareness, movement, image recollection⁴⁷. And according to the claims by Bixa Media, up to 90% of all information transmitted to the brain is

⁴⁶ Randy Krum, *Cool Infographics, Effective Communication with Data Visualization and Design*, Wiley, 2013, p. 14

⁴⁷ MIT website, “MIT Research - Brain Processing of Visual Information,” <http://bit.ly/smIcH0>

visual. In addition, neurons that are responsible for visual activity take up a large portion of the brain's real estate, representing approximately 30% of our total gray matter. To put this in perspective, neurons for touch and hearing make up only 8% and 3%, respectively.⁴⁸

In fact, our brain has the ability to process the visual information 60.000 times faster than textual information. We understand and recognize patterns in matter of milliseconds. On the other hand, we need we need dozens of seconds, sometimes even minutes, to understand a same textual message. This is because our brain, which thinks in concepts, usually visual ones, needs to decode every letter of every word, translate them into the concepts and only then process the information he was exposed to. This cognitive process may be even more prolonged if the text is written in a language different than the reader's mother tongue. It takes time, and sometimes we may not have it that much. That is why infographics work. People love using pictures to communicate and tell stories because it's hardwired into the human brain.⁴⁹ Randy Krum has described these two processes of learning about the outer world **Simultaneous** and **Sequential process**. The difference between these two may be visually presented as follows:

⁴⁸ Denise Grady, "The Vision Thing: Mainly in the Brain," Discover magazine, <http://bit.ly/upYVBr>

⁴⁹ Randy, Krum. "Cool Infographics: Effective Communication with Data Visualization and Design." Wiley, 2013 p.18.

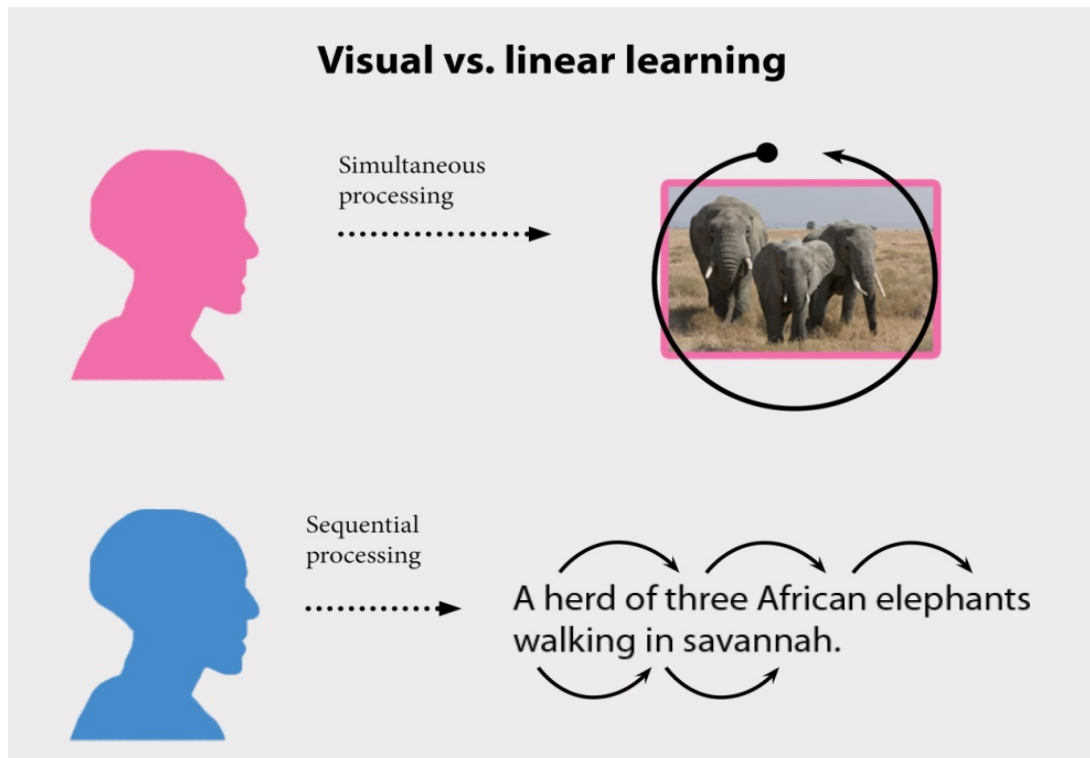


Figure 2.2.1: Simultaneous vs. Sequential processing of an image. Idea by R. Krum.

Another aspect of using visuals is that people perceives them as more important than the plain text. Thus readers deliberately omit blocks of text in favour of graphics (icons, graphics, maps, illustrations, pictures). The audience perceives any data shown as text alone as less important or irrelevant⁵⁰. That is because we are visual creatures, attracted by design (thus when we buy a new pair of shoes or a new car, we search for and eventually choose the more beautiful one, ie. The one that has superior design. The same thing is with infographics: the readers attention is attracted to graphics, away from the text, especially the blocks of text. The text is simply taken as inferior compared to the graphics. Subconsciously the reader considers less important, thus no need to illustrate it. They “try to understand the message from the

⁵⁰ Randy, Krum. “Cool Infographics: Effective Communication with Data Visualization and Design.” Wiley, 2013 p.32.

visuals alone and only a small portion of the audience will read the additional text.”⁵¹
. So if we made all the selection of information already, why not illustrate it anyway?

We live in a visual culture

For thousands of years, generations of human beings have passed the accumulated knowledge about the world around them to the next generation by using oral-based culture. Later, as we invented writing, we started written culture, that lasted, and still lasts for more than past four thousand years.

However, in the last few decades, an amazing development of printing process and reproduction of images on paper and, lately, on digital screen, has introduced the humanity to a new era, the era of visual culture. It affects all the humans exposed to it, regardless of their age, sex, political or religious background. In fact, its full effect is still to be seen.⁵² An average person sees tens of thousands of images in the course of a day. We live with visuals, eat visuals, drink visuals, see them all around us in the news, on the billboards, on our smartphones, from the very first moment of the morning till we go to sleep, we constantly consume visual messages⁵³. Considering this, we can understand the importance and superiority of visual storytelling instead of classical textual explanations that belonged to the “analogue age”. And since the culture is also a product to be consumed, we must start presenting cultural products, cultural heritage in a visual way.

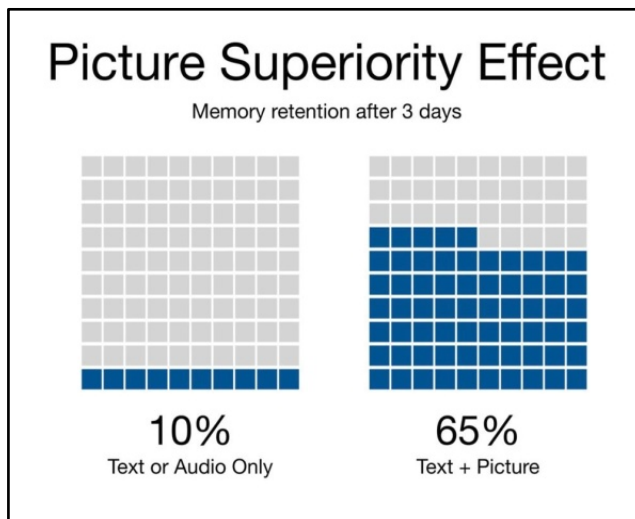
⁵¹ *ibid.* p.34.

⁵² Christine Rosen, *The Image Culture*, published in: *Looking Closer 5, Critical writings on graphical design*, edited by: Michael Bierut, William Drenttel, and Steven Heller, Allworth Press, 2006. p. 45.

⁵³ Michael Bierut, William Drenttel. *Looking Closer 5: Critical Writings on Graphic Design*. New York, Allworth, 2010. p.46.

2.2.1 The Picture Superiority Effect

Probably the best phenomenon about using visuals in storytelling is a phenomenon called the **Picture Superiority Effect**. When we visualize an information we transform data, information and knowledge into a form that relies on the human visual system to perceive its embodied information. In such a process a viewer observes, understands and makes sense of the information more easily⁵⁴. Humans remember pictures better than words, and the photo memory is lasting longer, thus to say, has a longer retention, especially over longer period of time⁵⁵. In fact, we understand because we see, and we remember better because we understand, therefore using correct visuals when explaining a topic is more than crucial⁵⁶.



Picture superiority effect: Memory retention after 3 days; we are like to remember only 10 percent of information get via text or audio, but we remember 65 percent of information got via text + picture! But not any picture, a picture related to the information. This is used in advertisements, billboards, presentations, web pages, posters, brochures, and especially infographics. R. Krum, 2013.

⁵⁴ Nahum Gershon and Ward Page: What Storytelling Can Do for Information Visualization, Communication of the ACM, August 2001/Vol. 44, No. 8. p. 33.

⁵⁵ A study was conducted at Ben-Gurion University, where students were presented various visual forms of data visualisations. The results showed that the data presented with a more appealing and interesting visual style tend to be remembered longer after the presentation. Alberto Cairo, *The Functional Art. An introduction to...* 2013. p. 66.

⁵⁶ More about *seeing*: Alberto Cairo, *The Functional Art. An introduction to ...* 2013. p. 14. More about relation between visuals and cognition see *ibid.* chapter 5.

2.2.1 Surprise the reader

Everyone likes surprises. Nowadays, we are witnessing a paradox: in spite of having all kinds of pastime activities available at the tip of their finger, people seems to be bored more than ever. Therefore to surprise them with a beautifully presented visuals will be more than welcome. Especially if our target group is the wider audience, people that has not too much contact with academic community, such is the case with promoting cultural heritage, our public will always seem to be uninterested, occupied by some things other (usually trivial) or not reading at all. In that case, to engage them will be our first priority, and what an easier way to fight the boredom as in case of fancily decorated yet educative infographics. As Donis A. Dondis said: “Boredom is as much a threat in visual design as it is elsewhere in art and communication. The mind and eye demand stimulation and surprise.”⁵⁷ This particularly is the case with printed infographics, such as those published in newspapers: we must surprise our reader, introduce him to a matter he wasn’t aware of previously and engage him in farther reading of the infographic.

2.2.2. Time saving

Because visual learning is the fastest learning, a good infographic may reveal to the reader a great deal of information using very small amount of time. The power of graphic representation, in fact, lies in its ability to explain complex processes by an

⁵⁷ Donis A. Dondis, *A Primer of Visual Literacy*, 1973. p. 6.

immediate visual message⁵⁸. This is particularly important in case of emergency or when the reader's time is limited or, such as in the case of promoting culture, when your reader is too lazy to read lines of text, or is styling for a very short period of time. the amazing ability of human brain to recognise visual patterns in matter of milliseconds has helped humans survive for thousands of years, to recognise predators and stay alive. Nowadays, we use that ability for another things, like visual learning, understanding the road signs, instructions on a detergent bottle or to read infographics.

2.2.3. Space saving

Data visualizations can be very space efficient by visualizing a large set of numbers in a small space. By designing a visualization that displays all of the data within the readers' field of view, this enables us to see the entire data set with minimal eye movement without scrolling or flipping between pages⁵⁹. A well designed infographic poster can explain pages and pages of text, because the best possible way to explain something is to actually show it, instead of textually explaining the matter.

⁵⁸ Paul Martin Lester, *Visual Communication*, ... p. 206.

⁵⁹ Randy, Krum. "Cool Infographics: Effective Communication with Data Visualization and Design." Wiley, 2013, p. 48.

2.2.4. Attention economy

In the age of technology and digital media, our attention spans are extremely compressed as well as frequently abrupted. We are constantly bombarded by chunks and pieces of information, both in our business and family lives, from morning till night. Yet, a person can still process only **one message** at a time. Therefore the usage of infographics becomes extremely practical for business, professional or educational communication and it is a task of a good infographics designer to draw the attention of the audience in this attention economy⁶⁰. It is in fact an idea she should always bear in her mind: to keep a possible reader stick to his infographic and not wander away.

2.9. Infographics as a tool for visual storytelling

Surely the best reason to use infographics is to **tell a story**. Telling a story is the threshold between a mere *data visualisation* (data dump) and an *infographics* (a previously planned objective driven storytelling using visual elements)⁶¹. People will always want to hear, or read, a story, and to use a compelling illustration is a tacit way of telling a story. The whole structure of an infographic should be conceptualized about telling a story, especially in case of presenting a cultural heritage, for behind every tangible or intangible of heritage there is a story to be told.

⁶⁰ Ellen Lupton, *The Birth of the User*, via Steven Heller, Michael Bierut, William Drenttel. *Looking Closer 5: Critical Writings on Graphic Design*. New York, Allworth, 2010. p.24.

⁶¹ Alberto Cairo, a presentation about data journalism and visualization at the Ukrainian Catholic University, in Lviv, Ukraine. 22. Feb, 2015.

Also an information told in a form of a story has much more superior effect on reader's comprehension and memory retention than a bulleted list. Furthermore, to tell the story visually is more superior than the plain oral or textual narration⁶².

We are now living in the best possible time for storytelling, said Dr. Mario Garcia in Newspaper Design Days earlier this year. And indeed: being the “second oldest human profession”, **the art of storytelling** is one intangible cultural trait common to *all cultures* of the world, in every time in every place they occupy. It can easily be said that to tell a story means to be a human, for as much as we may share common features with the higher mammals in terms of behavioral or cognitive skills, the storytelling is definitely something belonging to humans. Before they were able to read and write, before they even know the world farther than the horizon seen from the cave they dwell, humans would be sitting around a fire in the evenings, with their bellies full, and listen to stories, told by storytellers. It was them who controlled their emotions: scared them of invisible forces, or prepared them for a war. When the storytellers started to tell their stories in rhyme, the epic poetry emerged: it was easy to learn by heart, and this was an important feature in its dissemination, since no writing system has been invented. Thus the same group of people started to share common myths, legends and beliefs, contributing to formation of culture and cultural groups. And later when they invented writing and printing press until today, technology and culture have constantly provided a new and more sophisticated ways to tell stories⁶³.

⁶² Nahum Gershon and Ward Page: What Storytelling Can Do for Information Visualization, Communication of the ACM, August 2001/Vol. 44, No. 8 p. 32.

⁶³ *ibid.*

Then, a most amazing thing happened: as a storyteller was telling the story, some other member of the tribe took a piece of burned wood and inspired by the story, he/she draw some pictures on the cave walls. That's how visual storytelling was born. It was seen all through the history of human cultures and civilizations, from Mesopotamia, Egypt, China, or Native America, people were always trying to visualize their stories, even before they invented the writing. As time passed, we learned to press the visual symbols on a piece of clay, animal skin or papirus, and eventually paper, that the whole concept of culture could be passed from one generation to next⁶⁴.

2.9.1. Seven genres of visual storytelling

Because writing about a country's heritage will involve telling a story in its background, we must explain the main genres of visual storytelling. Each one suitable for different kind of stories. Edward Segel and Jeffrey Heer, in their article *Narrative Visualization: Telling Stories with Data*, mentioned **seven basic genres** that can be utilised when telling a story via infographics (or using visuals in general): **Magazine Style, Annotated Chart, Partitioned Poster, Flow Chart, Comic Strip, Slide Show** and **Video/Animation** (Figure 2.9.1.1.). The narratives told in an infographic, may be of two types: **author-driven** or **reader-driven**. When a narrative is author-driven, it tends to lack interactivity, have a lot of textual message and follow a strict, usually linear, order of scenes/events. The reader-driven narrative, on the other hand, has the opposite characteristics: it contains more visuals

⁶⁴ Mark Smiciklas, *The Power of Infographics, Using pictures to communicate and Connect with Your Audiences*, p. 6.

and less textual data (the readers don't like to read, it's a fact), doesn't have an accent on following a path of events (the reader may jump from one part of the story to another) and provides the reader more opportunity for interactivity (in case it is presented digitally). This text will provide only the short explanation of each genre, for more I sincerely propose reading the full essay⁶⁵.

Thus a **magazine style infographics** tend to be more author-driven, containing lot of text and inline visuals. The genre is suitable both for online and printed media, and is suitable and widely used for propagating cultural heritage, although it lacks image mapping and direct identification.

Annotated chart provides an extra information to the basically statistical infographic such as bar charts, pie-charts, gender pyramids etc. For dissemination of the information about cultural heritage, this genre may be used appropriately, for example to compare quantitatively heritage now and twenty years before.

A **Partitioned poster** uses the same visual/textual aids to explain a main image or series of images. Arrows, text boxes, info boxes, lines, dotted lines are used to explain the details of a bigger and sophisticated object. Every kind of cutaway or exploded view of an object/machine/building and a birdsview for a group of buildings should be used. For telling a story about a cultural heritage, especially a tangible one (architectural heritage) the form of a partitioned poster seems to be very suitable and promising since it provides a reader the most holistic picture possible in the shortest amount of time. This form of storytelling is highly reader-driven, usually contain a hierarchy, either in typography or colour use. In an example below, the

⁶⁵The paper can be read at: <http://vis.stanford.edu/files/2010-Narrative-InfoVis.pdf>

author used this genre to explain the anatomy of a Bosnian medieval tombstone (Figure 2.9.1.2).

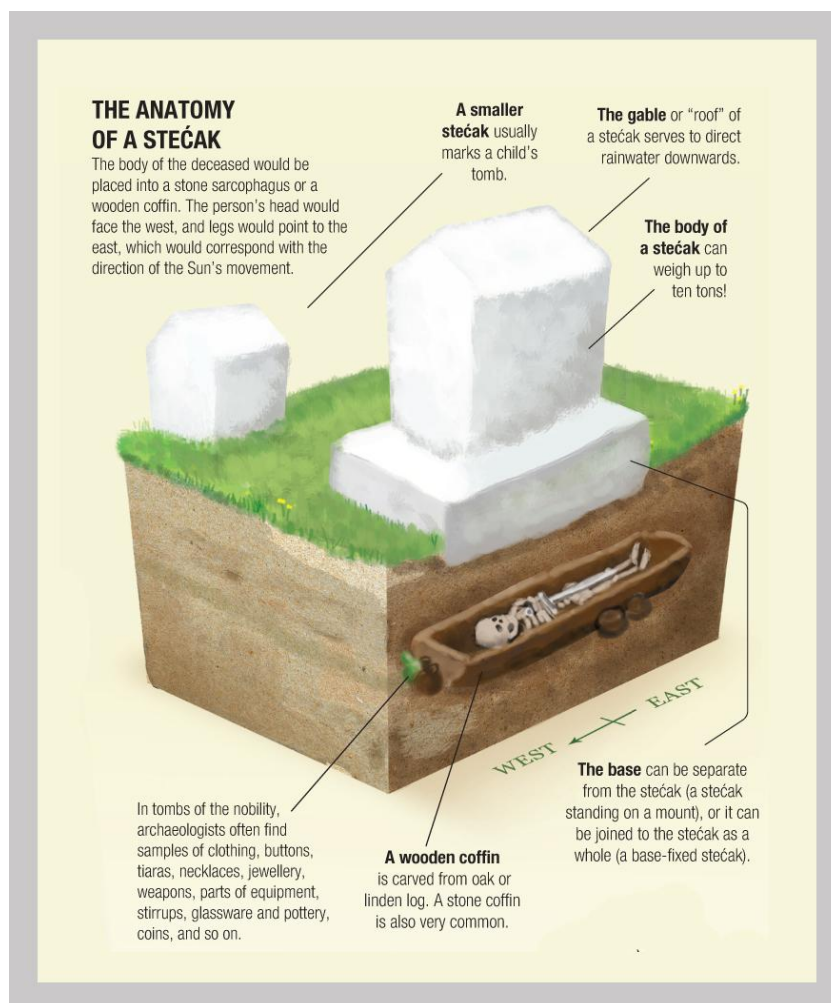


Figure 2.9.1.2. An example of a Partitioned poster. From Emir Isovica, *Bosnian Kingdom, an infographic guide*, 2014.

Flow chart uses easily visible path to lead the reader through the story or to present him/her alternative directions. Alternative choices lead to another results, thus giving the reader almost complete autonomy.

Comic strip utilises illustrated or photographed scenes that reveal the story frame by frame. The story/history/process may be explained image by image or a one big image may be mapped with step by step illustrations on a path. A genre used for more than a hundred years, beloved by the millions and proved to be one of the best

ways to explain a story/history/process to the wide masses. The comic strip genre is also suitable for infographics, especially for explaining phases of a process, or a historical timeline etc. By using maps, we can explain step-by-step expansion of a state (Figure 2.9.1.3. and 2.9.1.4.)

Slide show is a genre vastly deployed nowadays, mainly in digital environment, where the presenter or the reader by clicking “next” button moves forward through the story and gets more details-on-demand. Every new slide brings the reader some new information, thus gradually revealing the complete story. The advantage is that the reader may go back as he/she wishes, thus giving him/her a chance to revise. A disadvantage is that it is very linear way of explanation, thus any alternative stories may not be so easily explained.

Lastly, the use of **animation/video** to tell the story is the most common and most effective genre. As the broadband internet became available to more and more people, and especially as the social platforms, such as Facebook, allowed users to post and share videos, the popularity of short clips, some less than a minute long, has been increased⁶⁶.

The authors of infographics will usually employ more than one genre to successfully tell the story. Which genre to use will depend on kind of material to be published, time and space available, as well as target group an infographic is to be presented⁶⁷.

⁶⁶ To grasp the full potential of a video infographic, please check the video about the total deaths (military and civilian) of the World War II by Neil Halloran at <http://www.fallen.io/ww2/>

⁶⁷ Edward Segel and Jeffrey Heer, *Narrative Visualization: Telling Stories with Data*, Stranford University, 2010, p. 7-8.

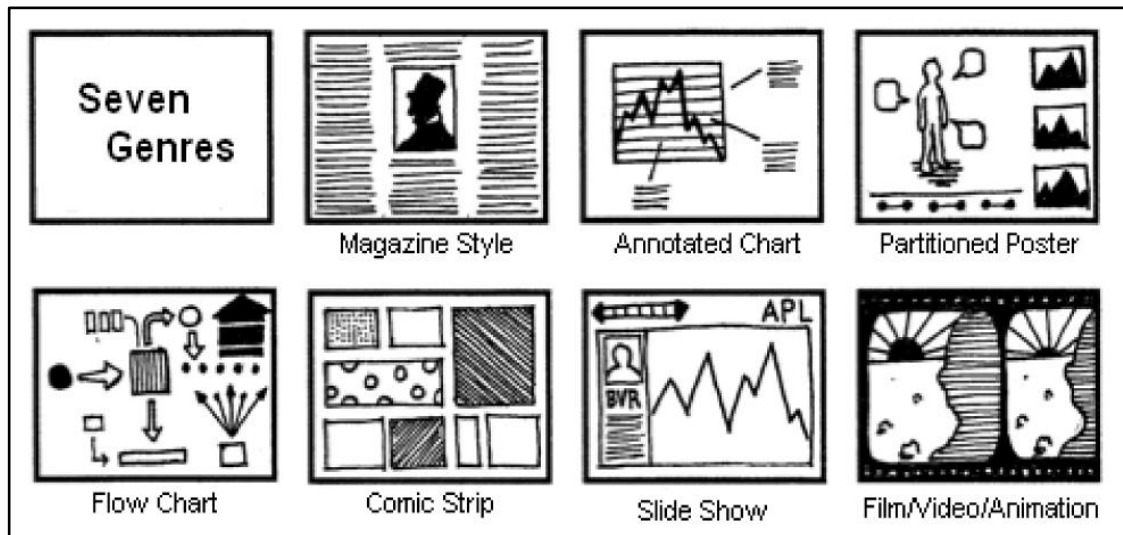


Figure 2.9.1.1. Seven types of storytelling, a schematic explanation. Edward Segel and Jeffrey Heer, Narrative Visualization: Telling Stories with Data, Stranford University, 2010, p. 7.



Figure 2.9.1.3. The periods in expansion of medieval Bosnian state is usually displayed in *one* single map like this. Although the same colour is used for a semantic consistency, the reader still may have difficulties about understanding the process of expansion. Source H. Hadžiabdić et al. *Historija, udžbenik za šesti razred osnovne škole*, Bosanska knjiga, 2008. p. 98.



Figure 2.9.1.4. Instead of putting all the information in one image, a simple comic style, step-by-step explanation is much easier to understand. From Emir Isović, *Bosnian Kingdom, an infographic guide*.

2.8. The types of infographics

According to their content, we could define two main types of infographics, namely **statistical** and **nonstatistical** infographics. The first type is visually explaining the reader some official numbers, empirical, quantitative data, where an extra precision in using correct visuals is required. Such are statistical charts, ethnographic maps, language maps, sales reports and other “serious” data. Here the writer/data presenter./designer must be fully concentrated not to make mistakes. The artistic freedom is very limited, since the numbers are more important, while the visual summary has a function of simplifying the statistic info. Since the reader’s attention is not a primary goal of such infographics the visual elements and creative solutions are not only limited, but unnecessary. When we deploy statistical infographics, we should seriously consider Edward Tufte’s advices about basic simplicity⁶⁸.

On the other hand, non-statistic infographics are not about explaining numbers, but explain *stories, biographies, processes, history*, and other *qualitative information*. To prolong readers’ memory retention, these infographics utilize fact boxes, tables, nondata maps, diagrams, cutaways, visual reconstruction, comic-style

⁶⁸ More about: Edward R. Tufte, *The Visual Display of Quantitative Information*, Graphics Press, 2007. p. 91, 107, 123 and 177.

explanation and other miscellaneous formats⁶⁹. Such infographics include illustrated educational maps, stories about various cultural traits (ceremonies of wedding, birth, death, language peculiarities, buildings etc.) Topics may vary from the best goals of the World Cup, to the history of fast food in USA. Recipes, people's stories of (un)success, advices about beauty, fashion, exams, or buying a second-hand car etc. Topics are more oriented to explain a qualitative, rather than quantitative information, such as this infographics (Figure 2.8.1) on tips of how to become a freelancer artist.

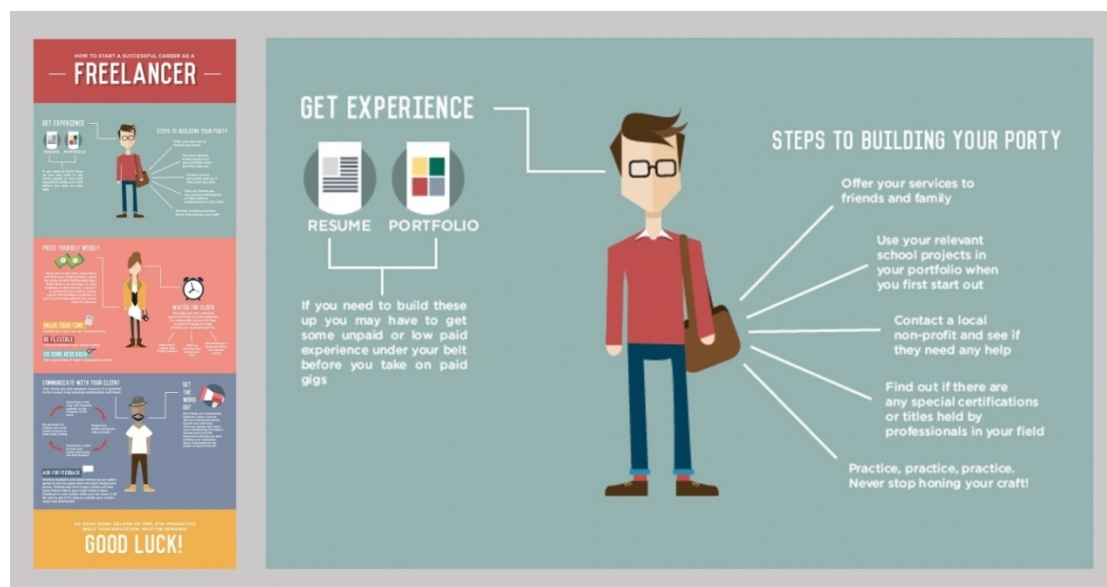


Figure 2.8.1: An example of a nonstatistical infographic: no numbers are used, a simple illustration visualize the qualitative instructions.

Source: <http://cdn-media-2.lifehack.org/wp-content/files/2014/07/sdgdsfgdsfgdsfg.jpg>

To promote cultural heritage, accent is on representing *qualitative* data, thus, the non-statistical infographics will be utilized more, although the statistical ones may be used as well, especially in comparisons (before vs. after), dealing with

⁶⁹ Paul Martin Lester, *Visual Communication...* p. 213..

numbers, budget allowances, years etc. Therefore, in the following pages, we will deal more with nonstatistical infographics and elements.

According to their purpose, Randy Krum differentiates several types of infographics. All of them however have in common their aim to educate the reader. All of them can be used for illustrating and promoting cultural heritage and all of them can be used both in printed or in digital version.⁷⁰

Informative infographics, educate the readers, give them some valuable knowledge and tips, and generally make their life easier. They are especially applicable online, because they are universally understood, quick to consume and very likely to be shared over social platforms. In promotion of cultural heritage, an infographic poster or a pamphlet entitled *10 places you must visit in Bosnia* or *How to visit Bosnia in one week* may be a good example of informative infographics.

Persuasive infographics try to engage the reader to *make an action* after reading it. Such activist approach is suitable for some actual topics, for presenting some dangerous situation that the wide audience is not aware of. As a rule, such infographics finish with a resolution, usually a call for action. In visual promotion of cultural heritage of Bosnia and Herzegovina, a poster or a pamphlet explaining a heritage in danger and finishing with a call to change this situation by donating money or at least to visiting an online presentation may be functional.

Visual explanations are infographics that has the sole role of showing the reader how to use something, how to set up a new device, how to fulfil a process or how to behave in case of danger, like the infographics for behaving in case of danger in an airplane. In cultural infographics, a functionality of a building may be

⁷⁰ Randy Krum, *Cool Infographics, Effective Communication...*, p. 238-333.

represented this way or a step-by-step visual guide how to use some traditional tool or a musical instrument etc. I made this step-by-step visual explanation how stećak was built in order to explain the background story (Figure 2.8.2.).

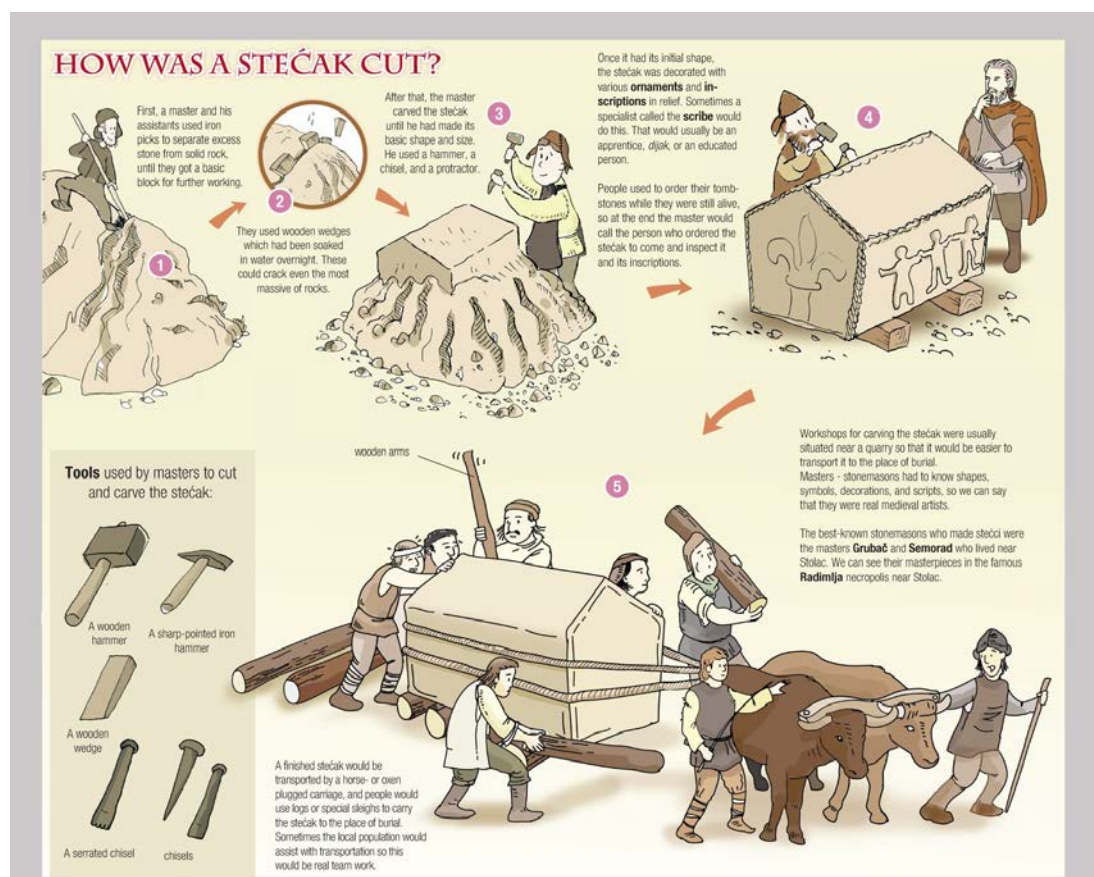


Figure 2.8.2. Infographics for visual explanation of a process. Visuals are so helpful in this case, that they are almost self-sufficient, while textual explanation is providing an extra layer of information (secondary information). A detail from *Bosnian Kingdom, an infographic guide*, Emir Isović, Sarajevo, 2014.

Infographic advertisements try to introduce the reader to a problem, inform her about the risks and outcomes, and lead to the conclusion, which is a (more or less obvious) call for action, in this case to buy a product or start using a service. Such visual solutions are usually part of a bigger marketing campaign, and should be employed very wisely, since the audience is particularly sensitive to someone trying to sell them something, no matter how visually beautiful it is. For example, this mock infographics I made for a coffee brand (Figure 2.8.3.).

kako se peče i pije Bosanska kahva

pečenje kafe

1 Za tostiranje kafe koriste se sirove kafe vrste robusta iz Jemena.

2 Kahva se peče u tluč. (tločenj) koji je na laganoj vatri.

3 Zrna kafe moraju ući u tloč. tj. unijeti prženje.

4 Kahva nakon što se melje u mlinu...

...ili bušenjem vadimo u fini mlaz.

Za svaki finiji naritak potreban je tačnija kafa.

5 Kahva propušta par sadržaj u suvoj džeri...

6 ...za stariji vrsta voda i posla da polako pusti na žaru ili nešto plati.

ispijanje

Kahva se pije vrela, sa ili bez šećera.
Može se slušiti i neko slatko, kao lokum ili šoklato.

U stara vremena, koristila se margala za pečenje kafe.

Voda je uvijek vrela. Kada se porije jedna kahva ravnica se rova u maloj džeri...

...fika da je kahva uvijek vrela i čista.

Margala sa žarnom donjom čestom

Kad se rije kahva može se saklati. To se zove čaj.

SRRRRRRR!

copyright isovic emir 2015.

PR infographics are used to increase the value of a brand. Instead of talking for hours about the improvements of a new car model, we see that the PR office of

car manufacturers are producing *one single diagramic illustration* of the new model, and share it during the official press release⁷¹.

Infographic resumes is in fact a visual CV, an infographic resume, which has a much better impact on the employers, as the practice has shown. The trend has become so popular recently, that some predictions claim that all the CV's will be presented in form of infographics in the future⁷².

In conclusion, the infographics are getting more and more popular every day. Their visual appeal and ease of interpretation by the final user made them an important place of the global culture. The lack of time and hectic lifestyle of a modern man made infographics a favourite solution for telling stories, which is an activity that will always occupy his attention. The various usage for marketing purposes, press releases or even personal CV's will make them more and more popular in the future. Which is a good chance for visual artists, though!

Where are the infographics used?

We have been using infographics for a while now, and generally they are intended to be shown and presented to the general public. Thus we see the infographics in textbooks in school since the early grades. In fact, not only the infographic visuals, but any kind of visuals are superior to text in terms of memory

⁷¹ An example can be found on
http://static1.1.sqspcdn.com/static/f/482333/20463943/1349024093600/Honda_Accord_30_Years.jpg?token=0s3EDITbRDzffx16Rin2CbFLZ6E%3D

⁷² More about infographic resumes with examples: Randy Krum, *Cool Infographics, Effective Communication...* Chapter 4.

retention and will be staying in our memory for years and years. Moreover, the infographics are suitable for explaining medical topics, for example human heart, nerve system, digestive system etc, things otherwise unseeable. In fact, the practice of representing the clean blood and arteries in red colour, and dirty blood and veins in blue, has become so common and standardized. Everybody in the world knows that on an illustration of a human heart, red blood is clean, and blue one is dirty⁷³.

Last years, we witnessed various epidemics of influenza, such as bird flu, swine flu etc. We could see that almost all visual media, printed, online or TV broadcast, used infographic explanation massively. In a situation when a topic must be explained to the wide masses of population, the infographic is the most promising solution, because of its perfect balance of visual and textual explanations.

2.8. Conclusion

As we can see, infographics are a way of visual explanation of a story or a process and have been with us for thousands of years, in fact. They utilize visuals, they are easy to comprehend, they save our time and space to find useful informations. Therefore, they are used for visual explanation, especially for the visual storytelling, to the large groups of population. And since they always try to tell us a story and to educate us about things we have not previously known, they are very motivational. The visual/textual combination of explanation provides a longer memory retention to the readers which made them a perfect tool for an instant dissemination of information to the wide masses.

⁷³ More about this topic: Joel Katz, *Designing Information, Human factors and common sense in information design*, John Wiley & Sons, 2012, chapter 1.

Chapter 3.

Infographics in visual promotion of cultural heritage of Bosnia and Herzegovina

3.1. Introduction

The author of this paper proposes infographics as a better solution for presentation of cultural and natural heritage of Bosnia and Herzegovina, although the ideas presented here may be used to present heritage of any country and any kind. It has its benefits and drawbacks also and they will be discussed in this chapter. The proposal will definitely include examples and proposals of solutions for printed presentation of cultural heritage. The online/digital infographics, although based on same principles, will not be discussed in depth in this work.

3.2. Infographics in visual promotion: advantages

3.2.1. Telling of the background story

Every heritage has a story behind it and that is what gives it a unique value, as Nuryanti explained:

(Heritage)...is characterised by two seemingly contradictory phenomena: the unique and the universal. Each heritage site that is planned for tourism development has to maintain its unique attributes in order to be attractive and sustainable as a tourism destination. However, at the same time, although its meaning and significance may be contested, reinterpreted, recreated, and even reconstructed, the heritage site must have enough universal meaning to be shared by all the different visitors.⁷⁴

⁷⁴ Nuryanti W. "Heritage and postmodern tourism", *Annals of Tourism Research*, 23: 249-60, 1996.

Therefore, when presenting a cultural heritage, we must explain its specific context (history, functionality, compounds etc.) in order that it gains a universal context as well. Having in mind the lack of time a cultural heritage is presented to the visitors, we come again to the solution of infographical explanation as the most promising one.

3.2.1. Infographics are a universal language

Visuals are the universal language: they are recognisable and understandable by almost every human on planet. The amazing possibility of human brain to recognise shapes, that has helped us (and all other species) recognize a danger, spot a prey or move in space and stay alive, is now utilised widely, especially in situations where an immediate and non-verbal instructions must be given. Such are traffic signs, airport directions, emergency explanations etc (Figure 3.6.1). The best example can be found in passenger instructions that are provided by every airline agency in every passenger seat (Figure 3.6.2). Being the most possibly mixed social situation, dealing with various types of people from thousands ethnical groups, some of which do not even read Latin letters, the visual explanation is not only the best possible functional solution, but also the **only** solution for explaining an emergency situation that is likely to happen.

3.3. Immediate effect on the reader

Visual explanation is known to be a fast way to gather a concept, a historical period or a new idea in general, therefore it is deliberately used because it is capable

of an immediate impact on the reader. Utilizing visuals, no matter is it a high quality 3d rendered illustration, a simple vector monochromatic shape or even a plain photograph marked with explanations, the speed of getting the information to the reader's mind is amazing. This feature can easily be seen on any "in case of emergency" kind of instructions, for example how to operate a fire extinguisher. In a situation when you have a tourist who has stopped in Mostar or Travnik for half an hour, the only chance to show him the cultural heritage is to use large, specially illustrated, deliberately planned and prepared infographics, either in form of a poster or book.

3.4. Time efficiency

Infographics are deliberately used in situations when the readers' attention is highly limited in terms of time. We have previously mentioned the overload of information we are witnessing every day: in a situation when people are dealing with more than one thing at the same time and in ridiculously short periods of time, the only chance we get to promote and eventually protect cultural heritage is to use shortest possible methods, such as infographics, visual explanations, visual reconstruction and visual depollution. Randy Krum mentions that the time we have to catch the reader's attention is five to six seconds only, therefore we must be very quick. Next thing is that average people do not have time to read pages and pages of text. They only have time to visually "scan" new information, and read a couple of lines of text (in best case).⁷⁵

⁷⁵Ellen Lupton, *The Birth of the User*, via Steven Heller, Michael Bierut, William Drenttel. *Looking Closer 5: Critical Writings on Graphic Design*. New York, Allworth, 2010. p.24.

3.5. Space efficiency

The amount of information explained and presented in a planned manner and using detailed explanatory visuals may occupy much less space than the same information explained textually. A partitioned poster may explain the same story that would take a whole book of let's say 50 pages (Figure 3.5.1). We already mentioned human's ability to recognize and understand patterns easier than to understand the same concepts explained via coded messages. The drawback is that nothing can replace the level of detail a book provides, but nothing can also replace the impact of visual explanation. After all, the infographical explanation *is* intended for shallow lazy readers who would like to learn and read something at one glance.

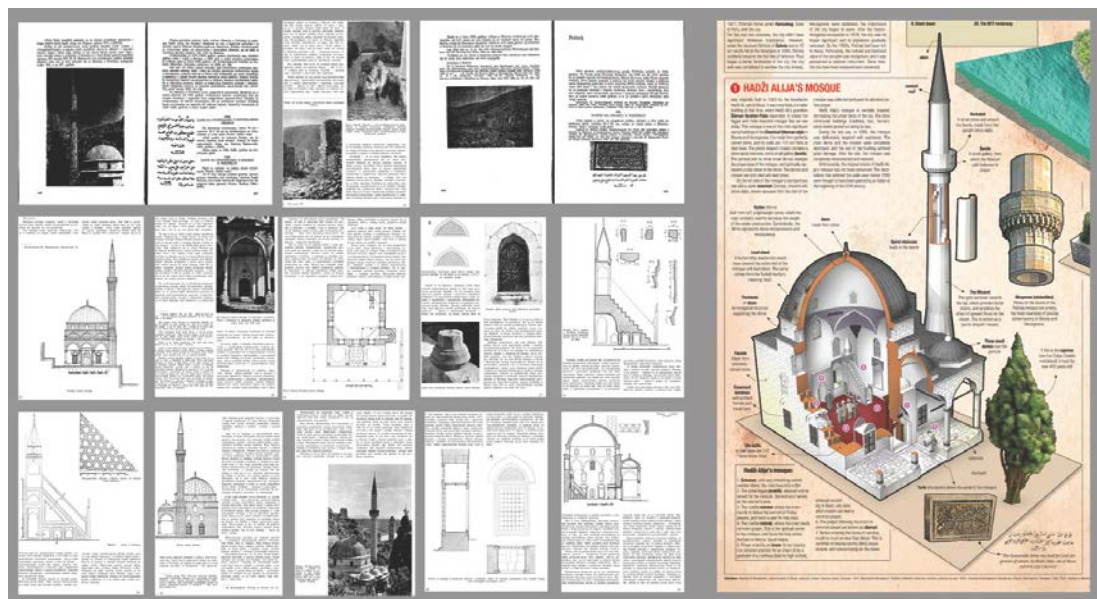


Figure 3.5.1. Space saving: The pages on the left contain *basically* the same information as the infographic on the right. The tip is in using visuals: it is always harder to explain something in words than with visuals. Of course, the academic value has been decreased, but in today's hectic times, we should be happy if the audience read this much. Maybe the best solution is to produce an infographic along with an academic writing.

This method has its ecological advantage as well: think of the trees that will be saved in the process of saving precious paper.

3.7. The Wow effect

Every reader likes to be surprised by the thing he reads i.e. he decides to deliberately spend his/her time on a publication. Our brain will always be attracted to the things previously unknown, and an information that is novel or unusual attract our attention⁷⁶. The reader also likes to learn something previously unknown to her. In fact, to be surprised and to learn new things is the main reason why we read *any book*. That is our reward for spending our time and attention on a written material⁷⁷.

The form of an infographic poster has a great advantage in its big physical size. The effect of awe that a 100 x 70 centimetres (a full B1) poster makes on an intentional or unintentional reader is far superior to any other format of visual presentation: no book printed can surpass it in size yet neither do computer screens, tablet and smartphone displays. A holistic view a big poster provides is still unsurpassed. One of the best examples of an effect a big size poster may produce was published recently by the *Times of Oman* newspaper, who produced this giant infographic poster (figure 3.7.1. and 3.7.2.) on theme of Ramadan. The poster is made up of 28 full size pages of the newspaper, and its immense size can be seen when the reader sticks all the pages together. The joint effort of ten people (art directors, graphic designers, editors, illustrators and a calligrapher) has brought them

⁷⁶ Mark Smiciklas, *The Power of Infographics, Using ...*, Pearson Education, 2012, p. 11.

⁷⁷ More about: Alberto Cairo, *The Functional Art. An introduction to ...*, 2013. p. 85





Figure 3.7.2. 28 regular sized pages of newspaper were used to make up this gigantic poster. The poster is meant to be read daily during the holy month of Ramadan. Alongside the news editors and creative directors, two illustrators produced these magnificent illustrations, while a calligrapher wrote Arabic text in the background, acting as the central image. As we said earlier, infographics are a bit costly in time and effort, but the effects are legendary: I am sure this poster will be explained and copied and taught at university classes for years to come.

Therefore, when producing an infographic, especially the cultural heritage infographic, we should be aware of this “Boom effect”, as Alberto Cairo called it, or the visual pyrotechnics, and use them accordingly and wisely.

3.9. Infographic are best method for telling the stories

As we explained earlier in 2.9. infographics are, in fact, **telling stories in a visual way**. To dump a bunch of numbers on the screen or the paper is not an infographics. The numbers, graphs or scales must be put next to each other to be compared, the before and after visual comparisons tells the reader the story of progress or decadence etc⁷⁸. In other words, a story must be told through

⁷⁸ Alberto Cairo, a presentation about data journalism and visualization at the Ukrainian Catholic University, in Lviv, Ukraine. 22. Feb, 2015.

infographics. In case of propagating a cultural heritage site or an intangible cultural heritage (wedding custom, myths and legends etc.) we have to bear in mind that every heritage **has a great story behind it**. That is the main value of the heritage, in fact. That is the main reason why a society and/or its institutions recognize and proclaim it as a heritage and decide to pass it on to the future generations. The story how and when an architectural heritage was constructed or how and why an intangible heritage became a part of a culture is a story of that heritage, and it can and should be visually presented as a story, thus implying one of the above mentioned seven types of visual storytelling choosing from the magazine style (the simplest one) to the video explanation (the most sophisticated but the most effective one).

Regarding this, to visually represent a story of cultural or natural heritage of Bosnia and Herzegovina, to use simple photographs or pages of text may not be good enough for a modern (academic or non-academic) reader. The author of this work has recorded dozens of examples of a practice of commercial presentation of heritage of Bosnia and Herzegovina when the editors simply dump dozens or hundreds of photos in a book, some of them too tiny to be understood, some of them with no textual explanation of the object shown etc (figure 3.9.1.). If our aim is to inform and educate (not to confuse) the reader properly, seriously and thoroughly, as a cultural heritage should be presented for it is *the most important thing a nation can possess*⁷⁹, a more comprehensive and practical method should be engaged, namely infographics. Even only as a supplement to the existing propaganda materials, a simple clearly illustrated thematic map, a holistic cutaway illustration of an

⁷⁹ Eli Tauber, counselor for culture in the Jewish Community of Bosnia and Herzegovina in an interview for the “Ja sam muzej” Campaign. For full video visit <https://www.youtube.com/watch?t=125&v=K08ApGoswfQ>

architectural heritage, a side-by-side comparison of then and now, a comic strip-style story of an old custom and other forms of infographics may add an extra level of information to the brochure, surprise the reader and give the brochure the exclusive value.



Figure 3.9.1. Textual part is too long, visuals are very tiny. It is almost impossible to figure out the details of objects presented. More is not always more in printed media. Majo Dizdār, *Sarajevo, the touristic-historic guide*, Sejtarija, 2005. p. 60

3.10. Infographics are technically cheap to print and easy to disseminate

Although to prepare a good, educational infographic may take some time and resources, the postproduction process may be surprisingly quick and cheap. Today in times of digital dissemination of information, any form of printed material is regarded as a luxurious item. Thus we see more and more newspapers investing their time and effort to digital platforms, while they keep and print (if any) a paper edition of the newspaper or a magazine for some extra stories, full interviews and similar, in

short, as a platform where a reader sits back at the end of his/her day or at weekend and read extra information⁸⁰. Books also has lost its function with the wider and wider usage of Kindle, iPad and smartphone devices. For why should you buy printed books any more, keep them on the shelves etc, when you can carry hundreds of books in your pocket. The price plays an important role as well: books published in printed version may increase the price of the process dramatically (plus there is the issue of distribution, working labour etc), while ebooks are much cheaper. In short, printing books, guides, brochures has become a really expensive business, that in most of cases does not finish with a positive number.

The author of this paper has prepared and produces several infographic posters and has realized that such kind of “cultural propaganda” has its great chance. As we said earlier, they dramatically save paper, thus making them ridiculously cheap to print (to print high quality poster does not exceed half a dollar per piece) and the amount of information that will come to readers’ minds remains the same, if not even more, for most of people only scan the information shallowly looking for pictures⁸¹. The distribution is cheaper, for a poster does not weigh much, so it can be sent in an envelope via regular post to the whole world for a very low price.

In case of disseminating the infographic posters about cultural heritage online, the situation is even more friendly: the social platforms will disseminate a well designed, good looking and fully educational map in a matter of seconds.

The disadvantage may be that the form of an infographic poster may not be liked by every reader due to its unusual size, some of them preferring the classical book. When an infographic about cultural heritage is published and disseminated

⁸⁰ Dr. Mario Garcia in his presentation on Newspaper Design Days, Istanbul, 2015.

⁸¹ Jakob Nielsen’s Alertbox, “How Little Do Users Read?,” <http://bit.ly/vdDmsa>

online, the readers may not be interested in it as expected, resulting in low number of hits of the page (producing a demoralising effect on the writers, but what can we do?). Also, online infographics have “online lifespan”⁸² that may be seen as a disadvantage. Online lifespan is the situation when the internet users will share/disseminate a new infographic in the first days, or weeks, after online publishing, but in the following period, the infographics will be less and less shared. Although it will be available online, the awareness of it will fall dramatically. Maybe the best solution would be to publish an infographic simultaneously online and in print, with maybe even an option of “buy this printed poster” available at the end of infographics.

3.11. An Effective removal of Visual pollution

While marketing undoubtedly plays a fundamental role in all economic or uneconomic areas of business, the brand labels are also destroying the esthetics of a touristic spot or a cultural heritage site. The objects of cultural heritage are usually polluted with brand names, billboards, new buildings, parked cars, or people walking their dogs etc. either in front or in the background⁸³. In the examples of one of the last monumental Ottoman inns (*han*) in Serbia, Amir-agin han in Novi Pazar (16th century), visual pollution of a cultural heritage site has been detected (Figure 3.11.1) and removed (Figure 3.11.2). The amount of visual pollution and objects added up later that do not belong to the original building are literary clustered all around. A

⁸² More on online lifespan of an infographics see Randy, Krum. “Cool Infographics: Effective Communication with Data Visualization and Design.” Wiley, 2013, chapter 3.

⁸³ Further reading on visual pollution: Enache Elena, Morozan Cristian, Purice Suzana: *Visual pollution: A new axiological dimension of marketing?*, The Annals of the University of Oradea, 2012. p.820.

simple, sepia-style illustration provides the reader a clear picture. With an additional textual explanations (Figure Visual 3.11.3), fully functional infographic, that is easy to read and easier to understand is obtained.



Figure 3.11.1: the signs, air conditioners, new buildings are preventing the reader from comprehension.



Figure 3.11.2. To reillustrate the whole thing is the only chance to remove the objects that do not belong to the original building. This is better.

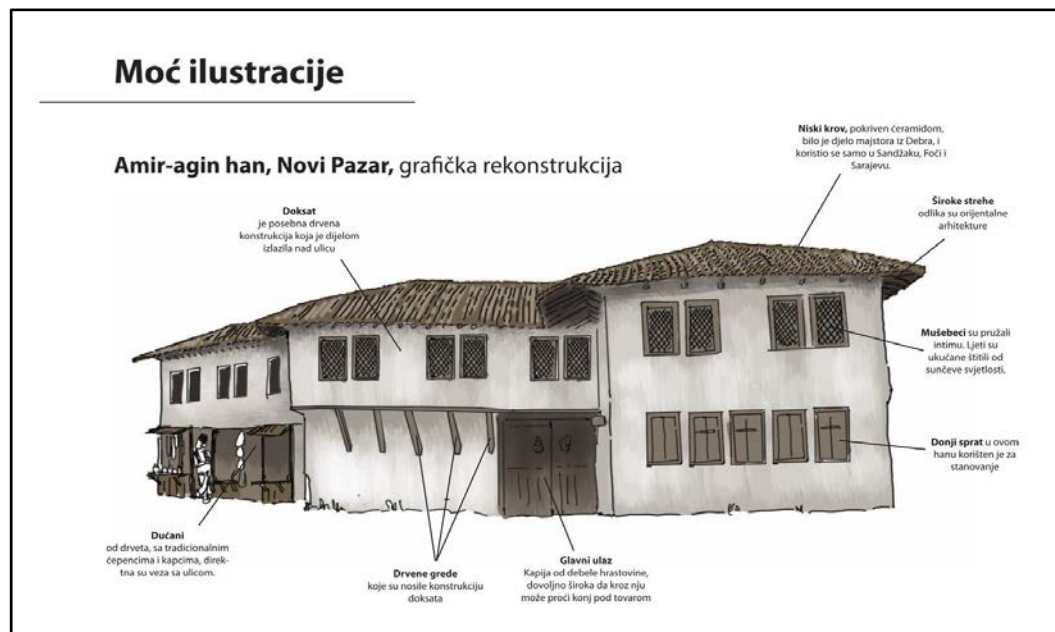


Figure 3.11.3. The second generation identification is used to create a fully functional infographics. Easy to read, easy to understand, not taking too much time for the reader or space for the publisher. Perfect.

Visual pollution has become so big an issue that some cities in the world are considering or, in case of Sao Paolo, Brazil, have even decided to forbid any form of visual commercials on the buildings, in order to make the original architecture visible⁸⁴. Some cities, like Istanbul, have even issued an order to the owners of the skyscrapers to “cut down” the top floors for 45 meters, in order to clear the pollution to the silhouette of the city⁸⁵.

In situations when such a dramatic measures are not possible, the only solution is to digitally clear up the view.

⁸⁴ <http://www.economist.com/node/9963268>

⁸⁵ <http://www.sondevir.com/haber/48997/silueti-bozan-gokdelenler-45-metre-kesilecek>

3.12. Possibility of a Visual Reconstruction

Fortunately, a lot of cultural and natural heritage has survived till our days, and to visually represent it is relatively easy task. But unfortunately lot of cultural heritage, especially the architectural monuments, has been badly damaged, left to decay, or partially or totally destroyed. This is especially the case in the Balkans, where the new dominant culture has on its agenda to destroy the material monuments that the previous dominant culture had built. In Bosnia and Herzegovina this was the destiny of Illyrian monuments when Romans came, than Roman monuments when the Slavs settled down, that the medieval monuments when the Ottomans came, and the same happened to the Ottoman buildings when the Austrians occupied the country. In case that no material remains are present at the site, or the site is badly damaged, a visual reconstruction seems as a uncostly solution. Just as it is the case with physical reconstruction⁸⁶ a deep investigation in photo archives must be fulfilled prior to any further work.

In case when the monument is totally or partially destroyed we can engage illustration and infographics to try to visually reconstruct the monument, to present it to the public. Yes, this is an attitude that a lot of academics will not approve, but still it is better than nothing. In example below, the author of this paper took liberty to reconstruct the partially destroyed and visually very polluted public bath (*hamam*) of Isa-bey Ishakovic from 15th century, in Novi Pazar, Serbia (Figure 3.12.1, 3.12.2. and 3.12.3.). The result was amazing. When attempting to do a visual reconstruction

⁸⁶ More on historical reconstruction: Albert WIEDEMANN, Matthias HEMMLEB, Jörg ALBERTZ, Reconstruction of historical buildings based on images from the meymenbauer archives http://www.isprs.org/proceedings/XXXIII/congress/part5/887_XXXIII-part5.pdf p. 887.

of a partially or completely missing historical building, a very thorough reading and visual consultations must be made: any kind of old photographs, old illustrations or original plans (if survived) will be great help. The illustrator must have a good eye for details. When I was reconstructing the Počitelj citadel, I found some old photographs where a parts of the citadel walls were standing tall back in 1920's while there are none now⁸⁷. Only thorough an academic and visual investigation of the sources we will produce an accurate representation (Figure 3.12.4. and 3.12.5). Only and only in case of not finding visuals can the artist release his/her talent, following the rules of analogy, gravity, technology used at the time construction etc. to reconstruct an object⁸⁸.

⁸⁷ Find the picture in Vojna enciklopedija, vol. 3, 1975 under *fortifications*.

⁸⁸ More about visual reconstruction, advantages and disadvantages in an interview with Fernando Baptista, the senior graphics editor of *National Geographic* magazine, in A. Cairo, *The Functional Art. An introduction to...* 2013. p. 195.



Figure 3.12.1 The condition of the monument is very bad, the visual pollution is unbearable: all the parked cars almost make it impossible to understand the functionality of the building. Can you even spot the main entrance?

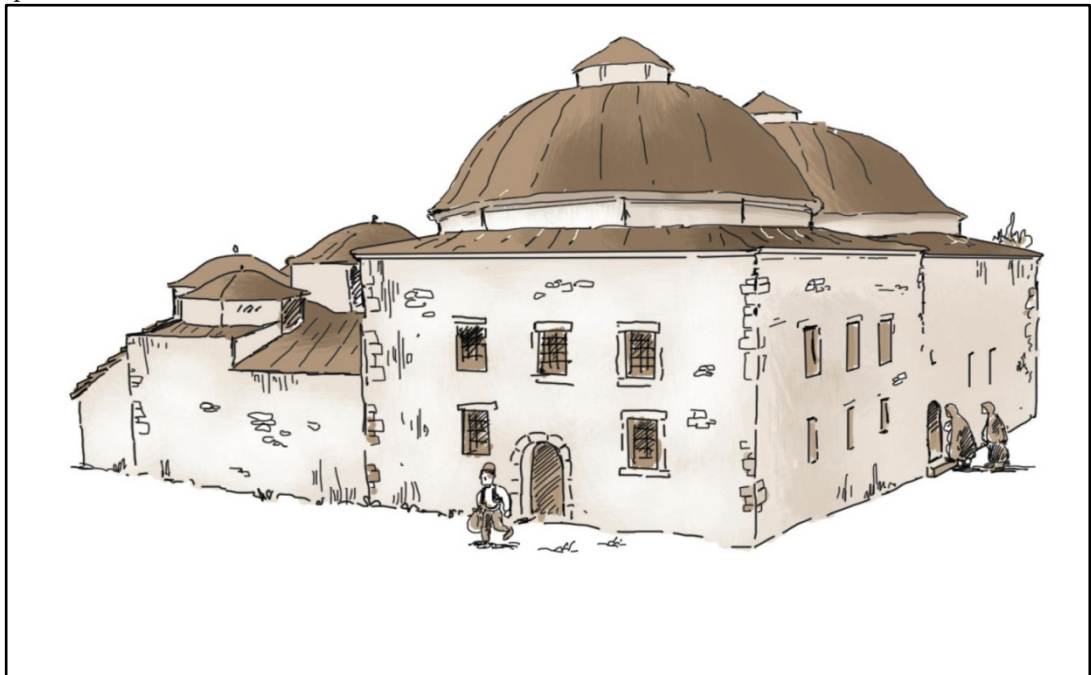


Figure 3.12. 2. This is much better. The original shape of the object is clear from the visual pollution and enhances reader's comprehension. Can you NOW spot the main entrance?

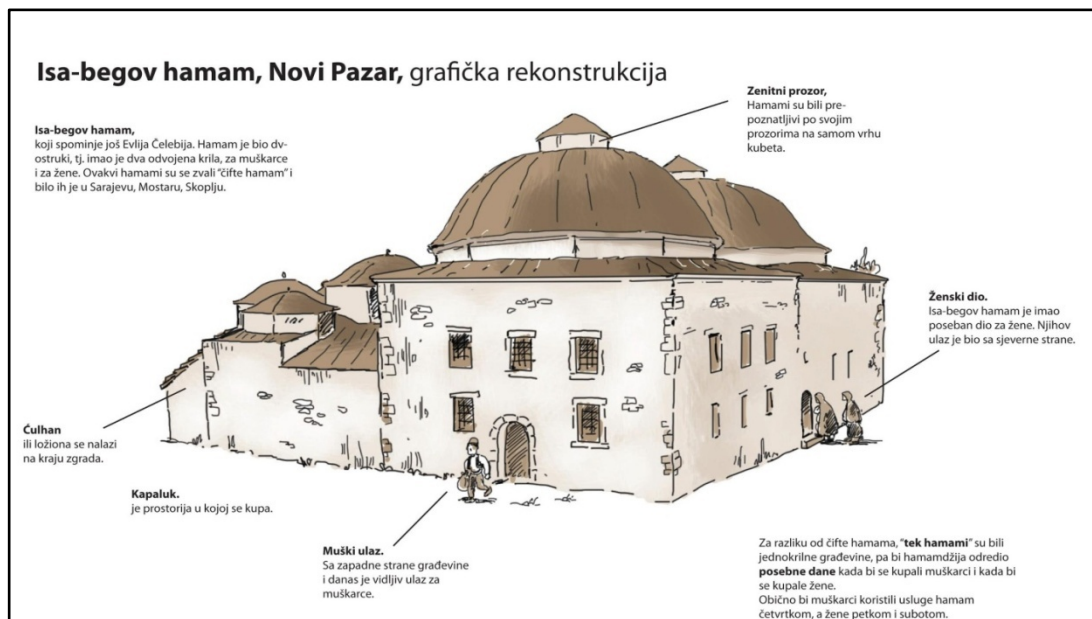


Figure 3.12.3. The fully functional infographics: the textual explanation helps reader understand not only how the monument looked, but also its function.

3.14. Visuals help memory retention

When we prepare not only an infographic, but any kind of publication, book etc. we want our readers to actually remember the facts they read for as long period as possible. In the chapter 2.4. we explained the *Picture superiority effect* where the memory retention is prolonged for much longer periods of time if the information is presented in a logical combination of textual/visual inputs.

3.15. Infographic posters attract our attention and are easy to comprehend

In case of presenting cultural heritage in form of an infographic poster, we would like to mention some more advantages, such as the attention attraction, clarity and the comprehensiveness.

Any kind of a (well designed⁸⁹) poster attracts reader's attention, always. That is the fact. A good, visible and recognisable central image (or images) will attract attention, thus contributing to the dissemination of the awareness of the cultural heritage⁹⁰.

Poster is an immediate way of communication to the wider circles of readers where a message should be clear and loud. Even since the World War I, and especially during the World War II, we witnessed a creative explosion of the propaganda posters. Each one of them is an example how clear and undoubted a poster should be. No statistical investigation is ever done of the actual effect of such posters on morale of the population, but we must assume that it was immense. Even today, posters are used as a way of cheap, easy to disseminate and easy to digest way of economic, political or cultural propaganda. In short, whenever we try to show something, to present something, the bigger poster is, the better our chance to be seen is⁹¹.

One more advantage I'd like to mention is the easiness of understanding of a good infographic poster about cultural heritage. To be honest, a great number of people (my estimate is about half) that see, obtain or buy an infographic poster about cultural heritage will not read it thoroughly, every word of it. Not (only) because they are lazy, but because they don't find time or they will read it later. Therefore, it is our task, as educators, to visually show the heritage in the easiest to comprehend way,

⁸⁹ As with a newspaper page, a poster also has four main elements in order to function fully: its **structure**, **grid**, **colours** and **typography** must be well planned and well presented, says Dr. Mario Garcia in his book *Pure Design*, p 17.
http://issuu.com/mariogarcia/docs/mario_garcia_pure_design. More about grid: Joel Katz, *Designing Information, Human factors and ...* p. 115.

⁹⁰ About the importance of central image as a starting point: Edward Segel and Jeffrey Heer, *Narrative Visualization: Telling Stories with Data*, Stranford University, 2010. p.2.

⁹¹ More about posters: Timothy Samara, *Design Elements, A Graphic Style Manual*, Rockport publications, 2007, chapter 5.

literally “at one glance”. In the example below, the dramatic illustration of people inside the building, provide this instant comprehension in a far more superior way than a photograph accompanied by a block of textual explanation would do (figure 3.15.1 and 3.15.2.) Moreover, the infographic description provides a reader some valuable information about the functionality of a Turkish bath, giving thus the holistic picture. Even if he/she does not actually read all the text in this infographic, he/she can get a general idea of what a hamam was and how it worked.



Figure 3.15.1. In this mock design, we can see an attempt to tell a story about an architectural object of historical significance. The set of images, unproportional in scale, taken from various angles and with no caption provides not too much information, let alone the holistic comprehension, that should in fact be the main reason anyone would bother to prepare a visual explanation like this. The (academically accurate) text is presented in the most difficult to read alignment possible (align both sides), and in block of texts, with no key terms standing out of the overall design. The result is a confused reader, a message written but unread and a poorly disseminated information about a cultural heritage. Although this is only a mock design, this is unfortunately a practice of modern visual guides to Bosnia and Herzegovina.

3.16. The disadvantages of infographics in presentation of cultural heritage

To use infographics in presentation of cultural, natural or other heritage may also have some drawbacks, namely, they may lack academic quality, their illustrations be too simple and the textual parts may be too heavy.

Infographics are not an academic writing. By their definition, infographics are a light reading written in a short, feature-oriented casual style that could easily fit on a minimum space⁹² and therefore only a minimum of information is provided. They are a good start to present a cultural heritage to the wide public, especially in case of thematic maps, and can be used and presented only as an alternative or a supplement to the existing academic essays, but still nothing can replace a good book. However, the information a heritage infographic provide should be academically based, politically or historically unbiased and correct, especially when dealing with quantitative data.⁹³

Moreover, the illustrations may sometimes be too much simplified thus omitting some important details. Also by definition, infographics like to use simplified lined illustrations, for clarity and memory retention and to maximize the visual impact⁹⁴. However, some important data may thus be omitted.

Visual language is an universal language, but it can also be misinterpreted. Illustrations, icons, road signs may be understood differently by members of different cultures. No matter how inferior to visuals a text can look, it can often provide a more specific and understandable cue than a picture⁹⁵.

⁹² Paul Martin Lester, *Visual Communication*..., p. 201.

⁹³ Randy Krum, *Cool Infographics*..., chapter 6.

⁹⁴ *ibid.* p. 201.

⁹⁵ Ellen Lupton, *The Birth of the User*, via Steven Heller, Michael Bierut, William Drenttel. *Looking Closer 5: Critical Writings on Graphic Design*. New York, Allworth, 2010. p.24.

The infographics about cultural and other heritage will inevitably be text-heavy. No matter how hard we try to minimize textual part of a heritage infographics, at one point we will realize that any further shortening of the text will result in semantic discrepancy. The infographics as a rule like to have as less text as possible (with a tendency of no text at all⁹⁶) but this rule does not always apply to a heritage infographics. We already told that a heritage of any kind has a history to be told, as well as physical characteristics that must be explained textually. Therefore, to find a balance between textual and visual areas of an infographic is the task that should be done in a planned manner.

Conclusion

Infographic may be a better solution to the visual presentation of the cultural, natural and other heritage of a country. They utilize visuals, which are a universal language, they make an immediate impact on the viewer and the combination of visual and textual explanations boosts memory retention. Also, as every heritage has a story that needs to be told in order that its importance is properly understood, infographics are a perfect solution for the visual storytelling. As for the drawbacks, we mentioned that infographics are not academic writing so they provide a shallow knowledge of a subject, the visual messages may look too simple and the visuals may be understood differently by members of different cultures.

4. Some of my solutions for graphic representation of cultural heritage

⁹⁶ Nigel Holmes wrote an entire book containing only visual explanations and no single line of text. Read: Nigel Holmes, *Wordless Diagrams*, Bloomsbury, 2005.

Chapter 4.

Some of my solutions for graphic representation of cultural heritage

In the last chapter of this master thesis, the author will explain the process, methodology and obstacles when infographics can be used in promotion of the cultural or natural heritage of Bosnia and Herzegovina. Although the examples are from Bosnian heritage, the method of infographic guides can be used for any cultural, natural, industrial or mixed heritage in the world. The actual printed examples will be provided as an addendum at the end of the work. I want to explain what an infographic about cultural (and other types of) heritage should contain first.

4.1. How should a infographic about cultural heritage look like?

First of all, and before anything else, the writer/journalist/designer should ask himself the **essential** questions of *who, what, when, where, why* and *how*: **Who** is my audience? **What** is the purpose/What is the key message? **When** is/was the information relevant? **Where** to find my data? **Why** is the information important to your audience? **How** easy is the information to understand? (if your information is too complex, try to explain it approximately or focus on explaining something

else)⁹⁷. The last question will define mostly the technics to be utilized for the infographic to be successful.

Next, as any other type of publication, a good infographics should also answer the six **journalistic** questions of *who, what, when, where, why* and *how*. All of them must be answered in order that the whole infographic is told properly and completely. Especially the *why* and *how* should be explained thoroughly and clearly since they contribute to the *educational* attribute of an infographic⁹⁸.

Alberto Cairo mentions the four tasks of a good infographics: it should **present** some new data, it should **compare** the data presented with some other data, it should help the reader **organize** the newly and previously learned and it should **correlate**, or make relationships evident to the reader⁹⁹. Even if one of these tasks is omitted, an infographic will lose in its purpose and become more of just a data dump.

We already mentioned the fact that the readers perceives images and illustration more important than the plain text. Therefore, text should be minimized but concise, and any kind of **blocks of text** should be omitted. Researchers indicate that a reader or a viewer learns and remembers better if the topic is explained with the combination of words, images and infographics. A good infographics should combine the intellectual satisfaction of words with the emotional power of visual images¹⁰⁰. Randy Krum says we should visualize whenever it is possible, because visuals grab the reader's attention, saves his time and effort to understand the topic, makes the key messages more memorable with Picture superiority effect and are

⁹⁷ Mark Smiciklas, *The Power of Infographics, Using pictures to communicate and Connect with Your Audiences*, Que, 2012. p. 94

⁹⁸ Paul Martin Lester, *Visual Communication, Images ...* p. 202.

⁹⁹ Alberto Cairo, *The Functional Art. An introduction to information...* 2013. p. 36.

¹⁰⁰ Paul Martin Lester, *Visual Communication, Images ...* p. 202.

easily understood by the speakers of other languages as well¹⁰¹. The readers perceive any data shown as text alone as less important or irrelevant and they try to understand the message from the visuals alone and only a small portion of the audience will read the additional text.”¹⁰². So if we made all the selection of information already, why not illustrate it anyway?

Not only an illustration, but a good, clear and *big* illustration should be used as a starting point in infographic about heritage. Psychologists have extensively studied phenomena of visual salience, showing that outliers among visual features such as color, size and orientation of preferentially attracts reader’s attention.¹⁰³

Minimize text is another rule we should follow in preparing the cultural heritage infographics. The readers do not like long texts, especially blocks of text. They will “look at your infographic with the expectation that with the use of visual design, the information will be simpler to understand and faster to read than a traditional text article or blog post.”¹⁰⁴. Of course we should not omit the text at all, but use it as less as possible. This is a big challenge to the designers and editors, because they usually want to include as much information as possible, so they still bombard the reader. Here a writer should ask him/herself a question: Do you want to include *a lot of text*, so that no one reads it, or do you want to have *less text*, so that everyone reads it? If your objective is to make them listen to you, than you must be really quick. After all, to be honest, infographics are intended for lazy and shallow

¹⁰¹ Randy Krum, Cool Infographics, Effective Communication with Data Visualization and Design, Wiley, 2013, chapter 6. ebook.

¹⁰² *ibid.*

¹⁰³ Edward Segel and Jeffrey Heer, *Narrative Visualization: Telling ...*, p 2

¹⁰⁴ *ibid.*

readers: anyone who seriously wants to learn more about a heritage, will deliberately put additional effort to find more about it.

When preparing textual parts, one very important rule should be kept in mind: we should always try to **clarify**, not **simplify** the information, both visual and textual one. The difference is huge: a simplified information looks and sounds dumb and may disappoint the reader. A clarified information, on the contrary, respects reader's intelligence, enhances understanding and communicates a lot with little¹⁰⁵.

When selecting the information, we must be careful what to include and also what not to include in the infographic. Otherwise we will have a confusing effect to the reader, and instead of producing and informational graphics, we will produce uninformatinal ones¹⁰⁶

Chart legends should also be omitted. In fact any legend that makes our reader spend a lot of eye movement back and forth multiple times is not desirable. Anything that minimize eye movement improves the chances that our readers will understand the message better¹⁰⁷. Therefore, the best identification would be **the first** (the names of the objects are written directly on the map or infographics), then **the second** (the names of the objects are next to the map connected with a line) and then **the third generation of labeling** (the objects are codified with numbers and placed in a separate place off the map or infographic)¹⁰⁸. The last one involves most of eye

¹⁰⁵ Alberto Cairo, *The Functional Art. An introduction to information...* 2013. p. 62.

¹⁰⁶ Uninformation is information that is true, but unnecessary to the reader. More about information, **un**information, **non**information, **mis**information and **des**information read: Joel Katz, *Designing Information, Human factors and...* p.14.

¹⁰⁷ Randy Krum, *Cool Infographics, Effective Communication with Data Visualization and Design*, Wiley, 2013, chapter 6.

¹⁰⁸ More about generations of labeling with examples: Joel Katz, *Designing Information...*, John Wiley & Sons, 2012, p.59.

movement back and forth and is considered the most inferior one. Unfortunately, they are designers' favourite method of labeling data.

Furthermore, all the elements of a good newspaper page design should be implied on a heritage infographics. Firstly, it must be **functional**. *Aesthetics* are important, but functionality is more: a crowded, confusing infographics containing lots of uninformation or even misinformation will definitely not live long. Next, the **design** must be well-planned but “invisible” so that all the elements should support each other stylistically, reciprocally reinforcing mood and concept¹⁰⁹. There must be a good starting point, a logical text flow, typography (three fonts maximum¹¹⁰), and colours of a consistent visual platform should contribute to the semantical consistency¹¹¹. Also, a heritage infographic must be aesthetically appealing¹¹² and pragmatic¹¹³, in a sense that all the data must be beautifully presented and understandable to the reader.

The writer/designer should also be familiar with emotional power of information used, especially images and be particularly aware of the age, sex, gender orientation or economic condition of the audience. As we told before, the primary goal of infographics is disseminating the information to the broader audience, therefore both the language and the visuals we use should be appropriate for all ages, economic strata, political and gender orientation etc¹¹⁴.

¹⁰⁹ Samara Timothy, *Design elements: A graphic style manual: Understanding the rules and knowing when to break them*, Rockport publishers, 2007. p.199.

¹¹⁰ More about importance of choosing right typography in visual identity: Steven Heller et al. *Looking Closer 5: Critical Writings on Graphic Design*. New York, Allworth, 2010. p.24. & 26.

¹¹¹ More about colour constraints: Joel Katz, *Designing Information, Human factors and common sense...*, 2012, p. 53.

¹¹² Yazıcı, Fevzi, *Newspaper Design*, 10th Newspaper Design Days, 2015. Istanbul.

¹¹³ Joel Katz, *Designing Information, Human factors and common sense...*, 2012, p. 17.

¹¹⁴ More about (in)appropriate visual language: *ibid.* p.35.

Humor is also a great weapon for your visual arsenal and will help the memory retention of the reader. Considering the age, religious, ethnic, social or economic background of the audience, an infographic director or illustrator may decide to make a reader laugh in order to help them remember the image¹¹⁵, just as I did in the infographics about the medieval mining in Bosnia (Figure 4.2.1)

At the end, a good infographic should always finish with a synthesis, a summary or a call to action¹¹⁶ (“Come visit Bosnia”), a message the reader should bear in his mind once he finishes reading and walks away from the infographic.

Last, but not least, we are academics and we should keep in mind is to include data sources, usually at the end of infographic. This is especially the case when the data we present is new, shocking, unorthodox or unexpected.¹¹⁷ It is also becoming a practice nowadays to include QR codes of the links for further reading.

As a conclusion, and to keep things simple, an infographic about a cultural heritage should realize two basic goals: it must **present** the information and it must allow users to **explore** that information. This will decide if our infographic is successful or not¹¹⁸.

¹¹⁵ Alberto Cairo, *The Functional Art. An introduction to ...* 2013. p. 68

¹¹⁶ Edward Segel and Jeffrey Heer, *Narrative Visualization: Telling Stories with Data*, Stranford University, 2010. p. 3.

¹¹⁷ Randy Krum, *Cool Infographics...* Wiley, 2013, chapter 6.

¹¹⁸ Alberto Cairo, *The Functional Art. An introduction to ...* 2013. p. 73.

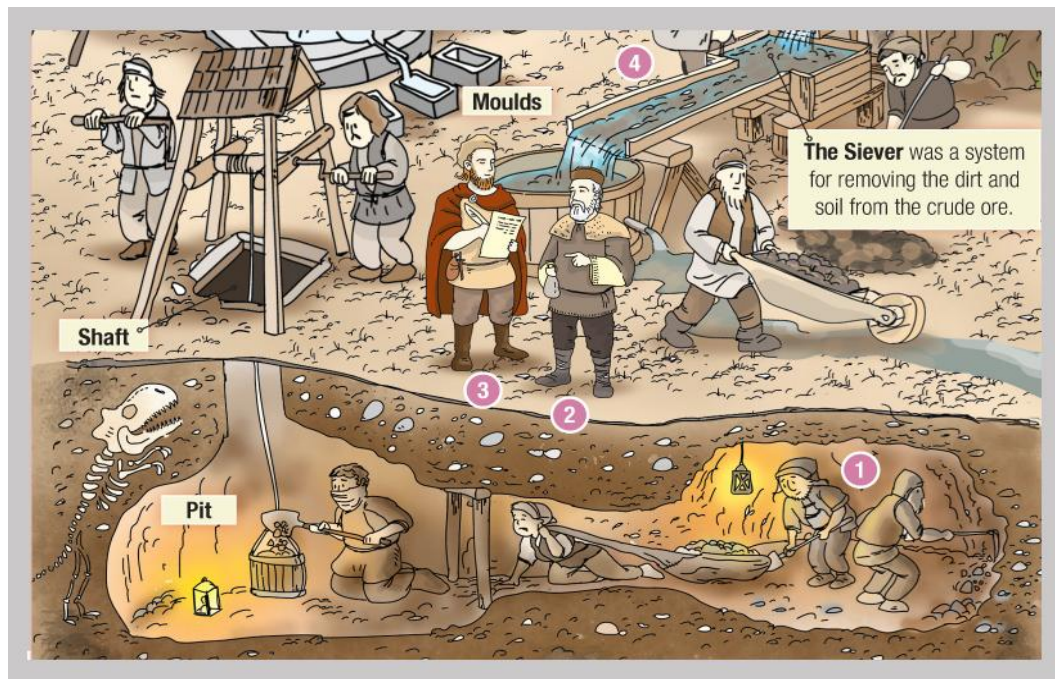


Figure 4.2.1. A little bit of humor will not hurt, provided it is not provoking any person or group. The fossil of the dinosaur adds some fun to the otherwise information loaded infographics about a silver mine in medieval Bosnia. Published in *Emir Iovic, Bosnian Kingdom, an infographic guide*.

4.2. Case study Bobovac, an Infographic Guide

The medieval castle and the main city of Bosnian Kingdom, Bobovac, is a ruin located some 50 kilometres from Sarajevo. Its position provided the rulers of Bosnia a perfect hideout since it was built on an almost vertical cliffs away from the main roads. The city was used intensively during the 14th and 15th centuries and contained a chapel, 11 towers, 800 metres of city walls, three palaces, a royal chamber, three cisterns for water, various workshops and three settlements with around 200 houses for dwelling. After the Ottoman conquest the city was badly destroyed and abandoned. Today we obtained more information about the size and shape of the city only after a thorough excavations lead by prof. Pavao Anđelić in 1960's¹¹⁹. The size of the city as well as its mysterious history full of intrigues and rebellions made a perfect story for an infographic. The economic cost of an overall reconstruction of the city for touristic or cultural purposes is rocketing sky-high, which gives us only an opportunity to graphically reconstruct it.

The royal city of Bobovac was proclaimed a national heritage of Bosnia and Herzegovina in 2002 and a proper vertical markation was set up on the spot (Figure 4.2.1). However, the author of this paper found the visualization academically correct, but visually not very appealing. Therefore, a proper infographic is prepared and is hereby proposed to be either an alternative or a supplement to the existing signalisation (Figure 4.2.2).

¹¹⁹ More about Bobovac: P. Anđelić, *Bobovac i Kraljeva Sutjeska, stolna mjesta bosanskih vladara u XIV i XV stoljeću*, Sarajevo, 1973; H. Kreševljaković, "Stari bosanski gradovi", *Naše starine I*, Sarajevo, 1953., 7-46; I. Bojanovski, "Stari grad Bobovac", *Naše starine VIII*, Sarajevo, 1962; 71-94.

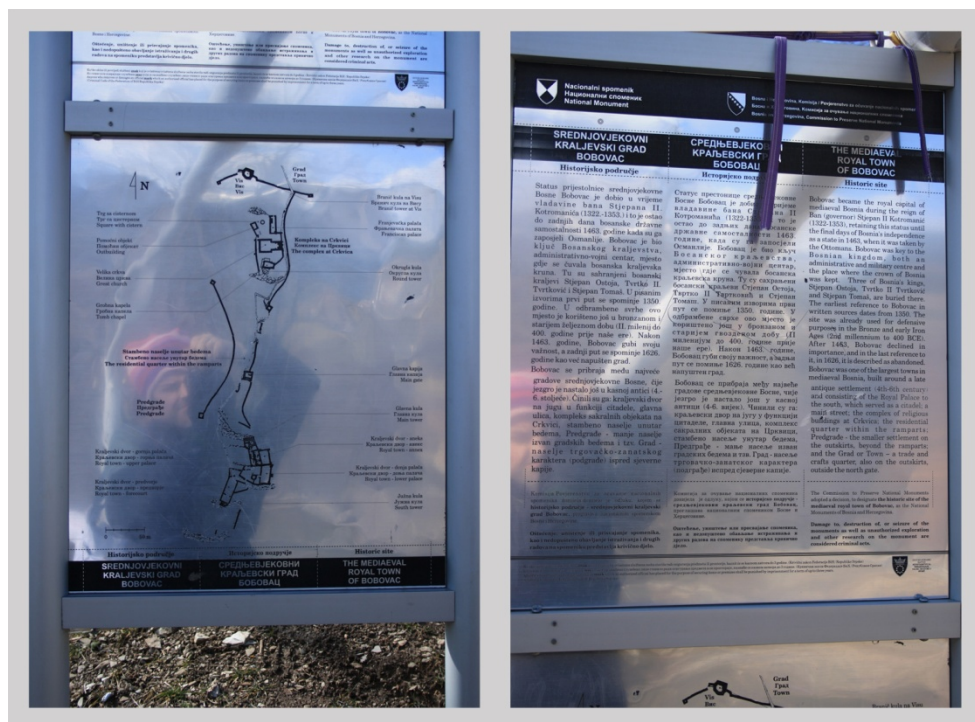


Figure 4.2.1. The vertical marcation of Bobovac.

The overall process of making this infographic took about 100 working hours, including collecting and selecting the written material, plus a field trip for the necessary photo reference. The geography of the city is interesting, since it is built on a steep cliff and the shape follows the terrain, so the structure is very long and narrow. I used Rhinoceros 3d modelling software to recreate the geography (according to the isolines) and then I modelled and placed the individual objects of the city, following the description in Anđelić's book. The historical reproduction resulted in a very descriptive central image in which I managed to illustrate almost all the important structures of the city. To fill in the *horror vacui*, various infoboxes were added around the main image.¹²⁰

Technically the vertical orientation of the finished infographic allowed me to print side by side three pieces on a single B1 format (100x70 cm) which allowed me

¹²⁰ Prof. Dubravko Lovrenović, a great enthusiast about Bobovac, allegedly, was very satisfied when he saw my infographics of Bobovac saying that he has “never seen anyone explained Bobovac better than this before”.

to print both English and Bosnian versions side by side, reducing the cost of the printing. The infographic was distributed for free as an addendum to my other work, *The Bosnian Kingdom, an infographic guide*, and is currently sold in the souvenir shop on the location of Bobovac, thus contributing to the local economy as well. Besides raising awareness of Bobovac, the practical *how to reach there* map that is included in the infographic gives the reader instructions how to visit this interesting location.



Figure 4.2.2. The final infographics of Bobovac.

In conclusion, the infographic about Bobovac shows that sometimes one person can make a difference and produce an educational product that raises awareness, attracts tourists and represent the heritage of our country to the world¹²¹.

4.4. Case study Počitelj, an Infographic Guide

The city of Počitelj at the far south of Bosnia and Herzegovina is one of the rare examples of the classical Ottoman architecture still standing not only in Bosnia, but in the Balkans. The city was founded during the medieval times as a barrier against Turkish invasion, built by the Dubrovnik stonemasons. It was captured by the Ottomans in 1471 and since then the architecture of the city came under influence from the Orient. When Bosnia and Herzegovina came under Austro-Hungarian rule in 1878, the city lost its importance and was left as it is. In the following decades, the city gradually lost its population, until it became almost deserted with only few inhabitants living¹²², thus the original architecture stayed almost untouched for more than a century. Today the city contains all major elements of the classical Ottoman architecture: a mosque, a han (motel), a hamam (public bath), a medresa (secondary school), an oriental type of house with separated male and female departments, a clock tower, a citadel and a great system of fortifications and bastions.

¹²¹ The infographic guide to Bobovac was published online as well via <http://www.spiritofbosnia.org/>

¹²² Hamdija Kreševljaković, Počitelj na Neretvi, Izabrana djela II, Veselin Masleša, 1991. p. 667. More about Počitelj: Čelić, Džemal, Počitelj na Neretvi – *Urbanističko-arhitektonska studija s osvrtom na problematiku održavanja*, Naše starine VII, Sarajevo, 1960; Sanković, Vjekoslava, *Revitalizacija starog grada Počitelja*, Naše starine XIV-XV, Sarajevo, 1981.

Because it has so much history and so many examples of architectural heritage in one place, the city was a perfect topic for an infographical explanation. The city is located on steep cliffs on the left bank of Neretva river, in a natural amphitheatre, thus having an interesting geography. To present this three-dimensionality of the city to the reader, I decided to illustrate 3d cross section of the whole city as the central image. After some trial and errors period, a suitable birds' view photograph was found (actually I bought it from a photographer) and used as a reference to obtain a visual-pollution-free central image of the whole city. Then, I used ground plan drawings and photo reference to illustrate every important object separately, resulting in nine highly-detailed cutaway illustrations with appropriate textual explanations. I used Rhinoceros 3d modelling software to obtain raw renderings of an object, then I used Adobe photoshop to add shadows, patterns, interior and exterior details until the quality of the every image was satisfying. In the later phase of the process, I used Adobe Illustrator for vectorial illustrations (minimaps etc.) and all was prepared for publishing in Adobe InDesign software. Overall working hours, my estimate is about 500 hours of work over the period of four months. The infographic could be done in a shorter period of time, but I wanted to have a very qualitative propaganda publication at the end, so I paid attention to every single detail. Also, if the same work was divided among several people, the whole process would require much less time and effort.

The markation made by the National agency for protection of the cultural heritage is professionally and academically very good, but it lacks two very important features: it lacks colours, which have become a standard nowadays, and it lacks an explanation of the third dimension.

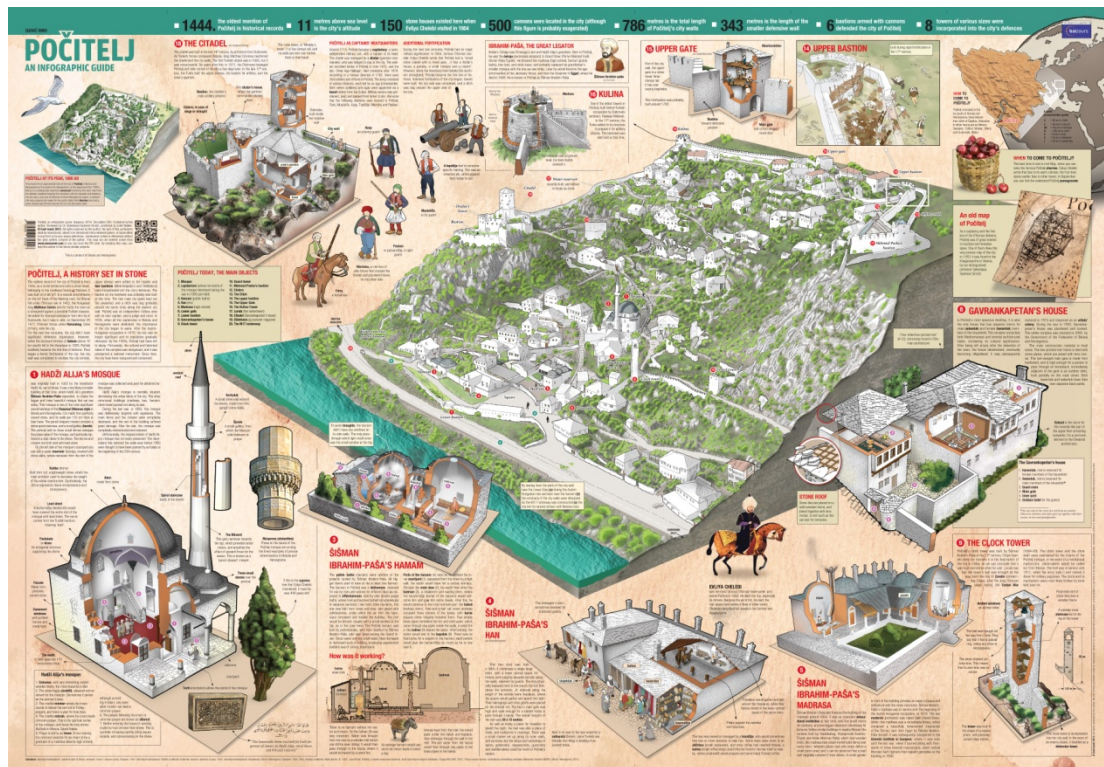


Figure 4.4.1 The final infographic guide to Počitelj. Iovic Emir, 2014.

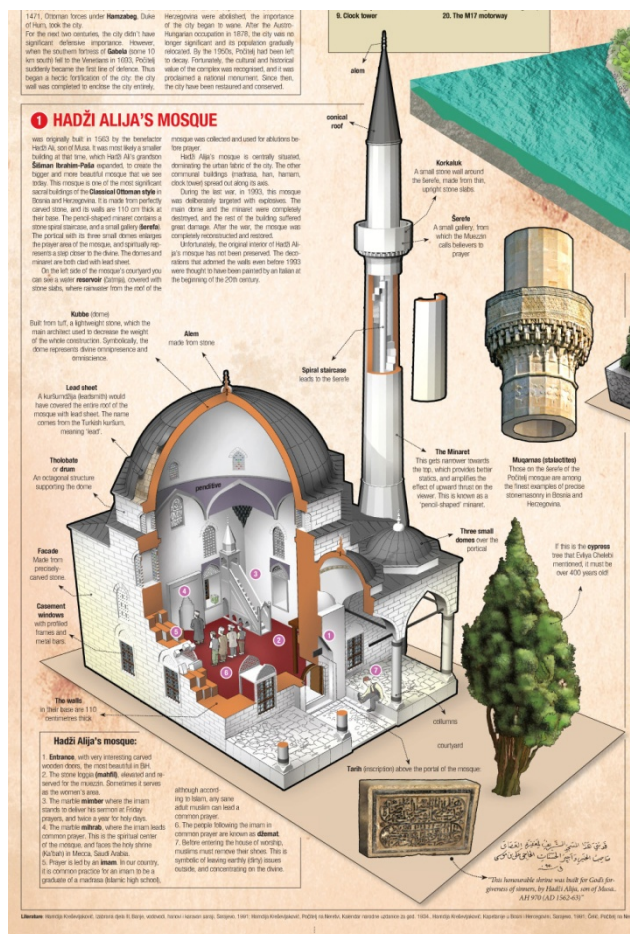


Figure 4.4.2. A detail

4.5. Case study Morića han, an Infographic Guide

Morića han in Sarajevo is the last standing monumental Ottoman *motel* (han) in Sarajevo, and one of the few remaining in Bosnia and Herzegovina overall¹²³. Out of dozens such buildings in Sarajevo that burned to the ground, were deliberately or undeliberately destroyed, this han was also in a very bad condition when it was thoroughly reconstructed in 1970's¹²⁴ thanks to Džemal Čelić and the Republic Institute for Preservation of Heritage of SRBiH. Besides featuring some of the classical solutions of the Ottoman architecture, the building has an interesting story as a place where the gatherings of Sarajevo important people took place.

Currently this heritage is not visually marked at all. The infographic I produce is a proposal how an object of historical value could be marked, giving the visitors an instant information combining visuals and text (Figure 4.5.1)

Following the ground plan provided in Kreševljaković's essay, I tried to reconstruct the building as a whole using the Rhinoceros software. The first solution was to use an exploded view (Figure 4.5.2) but the result was confusing, instead of explaining, so I decided to use the partial cutaway view of only part of the building, in order to show the inner position of the rooms and the basement. This method left the most of the roof of the building visible, giving me the opportunity to explain the technique and providing the viewer an overall picture. After the first renderings, I obtained a suitable angle and the shadows, so the image was ready for tweaking in Adobe Photoshop. Human figures in various positions and actions explain the scale of the building, providing the "journey in time" effect as well. Various infoboxes

¹²³ Hamdija Kreševljaković, Izabrana djela III, Veselin Masleša, 1991. p. 262

¹²⁴ Radio Sarajevo, Treći program, 1978.

explain the imported techniques and many other details of building that would be interesting for the reader. A craftsman workshop was added as well. The result is a functional infographic explaining in one big image more than a couple or even dozens of photographs would do.

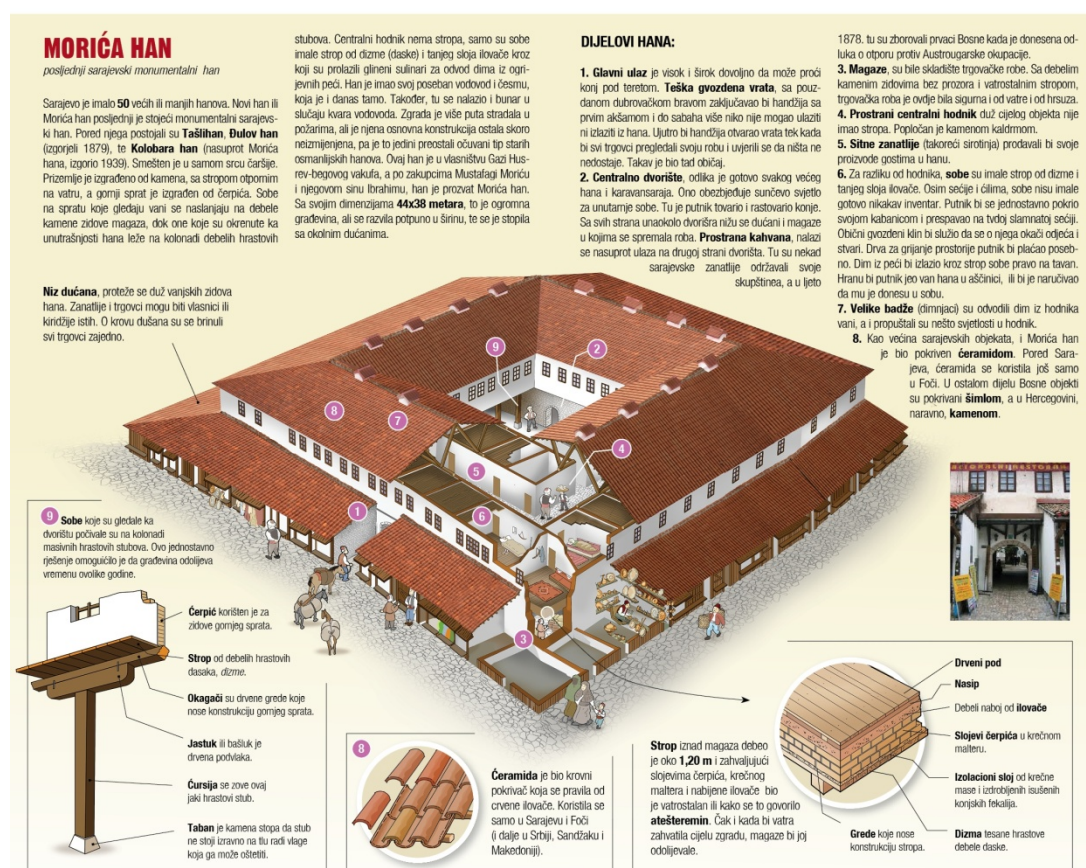


Figure 4.5.1. The final infographic of Morica han, Isovici Emir, 2015.

Chapter 5. Conclusion

The situation considering visual presentation of heritage of Bosnia and Herzegovina both on spot or in the touristic literature could be better. It is not just enough dump dozens or hundreds of images in a printed or online brochure that may be more confusing than helping a visitor to our country. The modern viewer is so accustomed to visual culture that she will not read your brochure or visit your blog again if she doesn't find something instantly visually appealing. Therefore the author proposes a new-old solution of **infographic** that should be published either in printed form (posters, books, pamphlets, postcards etc.) or digitally (web, pdf, app, video or animation) as a cheap, instant and visually appealing way of disseminating information to the wide masses. The preparation of an infographic is costly in terms of time and effort: the process includes serious thinking of a concept, planning, writing, editing, illustrating, designing, proofreading etc., but the eventual result will be a product that is both aesthetically appealing and pragmatically functional. All infographics about cultural heritage must have its academic background, therefore further cultural propaganda made by both state institutions of culture and private sector must consider engaging more historians, art historians, linguists, art directors, illustrators, architects etc. in order to produce a quality visual propaganda about our country. That is our contribution to the promotion and further protection of cultural, natural and other heritage of our country.

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